

MIECZYŚLAW KARŁOWICZ'S VIOLIN CONCERTO IN A MAJOR, OP. 8:

HISTORY, STYLE AND PERFORMANCE ASPECTS

by

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(Under the Direction of Stephen Valdez and Levon Ambartsumian)

ABSTRACT

The Polish violin concerto literature includes a fine concerto that is rarely performed outside of Poland: Mieczysław Karłowicz's (1876-1909) Violin Concerto in A major, Op. 8, written in 1902. Today the concerto is widely played in Poland, but it still has not earned a strong reputation abroad. The possible reasons for its lack of popularity are the short life of the composer, which gave him little time to promote the piece, and his conflict with the Polish musical establishment, which banned performances of his music. The literature regarding the piece is limited, especially in English. Occasional reviews/articles or CD liner notes mention its excellent idiomatic violin writing, but this issue is not discussed in detail. The lack of worldwide publications of the part, the rare recordings by international performers, and the absence of scholarly analyses on the performance aspects of the piece contribute to its obscurity. The goal of this study is to promote the piece by presenting its values: a skillfully outlined form, idiomatic violin writing, expressive musical content, and the combination of both virtuosic technique and musical interest.

Chapter one provides a sketch of the historical background of the Polish violin concerto's evolution, followed by Karłowicz's biographical information and work style description focusing

on his Violin Concerto. Chapter two is a formal analysis of the piece illustrated by analytical charts and musical examples. Chapter three discusses the technical and editorial violin issues, phrasing, and sound production problems related to its performance. Chapter four contains a discussion on the concerto's style: its influences versus its original qualities, Polish or Slavic features, the comparison with preceding Polish violin concerti, the reasons for its lack of popularity, and reviews about the concerto's value. The detailed analyses of multiple aspects presented in this document from the performer's viewpoint demonstrate that Karłowicz's Violin Concerto is worthy of international performances.

INDEX WORDS: Karłowicz, Mieczysław; Polish violin concerto; Poland; Polish Modernism; Young Poland; Polish violin literature; violin literature.

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Master of Arts, Academy of Music in Cracow, Poland, 1999

A Dissertation Submitted to the Graduate Faculty of The University of Georgia in Partial

Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2007

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## DEDICATION

I dedicate this dissertation to my beloved family – to my parents who gave me life and their talent for music, and who supported its growth; and to my loving husband, Maciek, who makes our life a happy journey.

## ACKNOWLEDGMENTS

I would like to thank my professors who guided me through the DMA program with support. I would especially like to thank Dr. Levon Ambartsumian, my violin professor, who is a continuous inspiration for my performing career, and Dr. Stephen Valdez, who, as co-major professor, spent a lot of his precious time to help me write this document, and who was encouraging in difficult moments. I also would like to express my deep gratitude to all the violin teachers who led me through my music studying years, especially those in Poland: Professor Antoni Cofalik and Professor Ewa Jargoń. Their knowledge, experience, and demanding attitude deepened my love of music. Above all, I thank my first and forever music teachers, my parents, for raising me in a musical environment and helping me in various ways to become a musician, and my husband, for being the editor and most patient assistant in producing this document. Thank you all!

I am most grateful to my friends, Stephanie Wilson and Greg Brown, who spent time on this document to make my English understandable. Special thanks for your friendship, Stephanie!

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## CHAPTER 1 HISTORICAL BACKGROUND

### 1.1. Beginnings of Polish violin concerto genre

Polish music has had a long-standing relationship with the violin. Before Chopin became the personification of a Polish virtuoso on the piano, there were many internationally known violinists, such as Jan Kleczyński, Feliks Dzierżanowski, Teodor Ferrari “Kowalczyk,” Franciszek Stęplowski (a duo partner of Pugnani), Feliks Janiewicz, Bazyli Bogdanowicz, Joachim Kaczkowski, Jan Nepomucen Wański, and Fryderyk Duranowski. At the turn of the nineteenth century the violin became so strongly associated with Poland that in Sweden the word “a violinist” and “a Pole” meant the same thing.<sup>1</sup> Surprisingly, the development of literature for the violin, particularly concerti, was not flourishing at the same rate. Only a few of the virtuosos mentioned above composed concerti.

The father of the Polish violin concerto is violinist, composer, and conductor Feliks Szczyński Janiewicz (1762-1848). Janiewicz was a member of royal orchestra in Warsaw and studied composition with Haydn in Vienna.<sup>2</sup> Janiewicz made a “... friendly acquaintance with ... Mozart ...” who dedicated to the Polish musician his *Andante* K.V. 470, which was written in 1785.<sup>3</sup> After Poland was partitioned three times by neighboring countries and was erased from

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<sup>1</sup> Józef Władysław Reiss, *Najpiękniejsza ze Wszystkich jest Muzyka Polska* (The most beautiful of all is Polish music) (Cracow: PWM, 1984), 104.

<sup>2</sup> According to *Grove's Dictionary of Music and Musicians*, 5<sup>th</sup> ed. (1954), 584, Janiewicz only “made arrangements to study composition under Haydn.” Jacek Berwaldt, “Życie Feliksa Janiewicza” (The life of Feliks Janiewicz), *Muzyka* (Music) 3-4 (1966): 101.

<sup>3</sup> Ibid.

the map, Janiewicz decided to emigrate. He was temporarily a member of the Duke of Orleans' orchestra in Paris and concertized in England and Ireland. While concertizing in Italy, he studied with Pietro Nardini and Gaetano Pugnani. He finally settled in England and was a founding member of the Philharmonic Society in London which was established in 1813.

Janiewicz's five violin concerti are considered the first examples of this genre written by any Polish composer. All of them were published by Imbault in Paris: the first Violin Concerto in F Major was published in 1788, the second in E Major also in 1788, the third in A Major in 1791, the fourth in A Major in 1797, and the fifth in E Minor between 1803 and 1807.<sup>4</sup> The concerti are classical in form with a sonata form as an initial movement and a rondo as a finale. The primary themes have a regular periodic structure with contrasting secondary themes. The transitions are well developed and emphasize scales and arpeggio figurations in the solo part. The first movement developments of these pieces usually begin with the last statement from the exposition, or the main motive from the first theme. In recapitulations often one of the themes is omitted. The slow middle movements are modeled on vocal arias, such as the second movement of the first violin concerto which is a *Romance* in ABA' form. The finales are in rondo form and are mostly ABACA structures with some *galant*-style features in the melodic line.

Janiewicz was influenced by Giovanni Battista Viotti's playing style and his violin concerti bear the influence of Viotti's works. The pieces are idiomatically violinistic, allowing for the display of a big sound, as appropriate for this instrument's register up to E<sup>7</sup>, and for the

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<sup>4</sup>A. Sit, "Janiewicz," in *Encyklopedia Muzyczna PWM: Część Biograficzna* (PWM Music encyclopedia: Biographical part), vol. 4, 1<sup>st</sup> ed., 421-422.

use of various double-stops such as thirds, sixths, and broken octaves.<sup>5</sup> The cadenzas, the most virtuosic portion of the pieces, were written out by the composer. Even though Janiewicz was considered a virtuoso, the primary focus for him was musicality and expressiveness of the music instead of pure technical display. This artistic attitude is particularly audible in his fourth violin concerto where all of the themes are lyrical and the virtuosic aspect is diminished.<sup>6</sup>

Unfortunately, there is no existing comprehensive biography of Janiewicz. Moreover, there are no recordings of his violin concerti, and the scores are either nonexistent or unavailable. According to the sources, Janiewicz combined formal aspects of the classical concerto with Polish melodic and rhythmic features including direct quotations from traditional music.<sup>7</sup> The Polish character is sometimes obvious, as it is in the second violin concerto in which the third movement is a polonaise. His works, though very popular in Europe during his lifetime, soon disappeared from the repertoire due to the fact that their craftsmanship did not reach beyond the quality of pieces designated for amateur home concerts.<sup>8</sup>

A few lesser known Polish violin composers are worth mentioning solely to track the historical development of the Polish violin concerto. Jan Kleczyński (1756-1828), a

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<sup>5</sup> C<sup>4</sup> equals middle C, pitch names are designated according to the system used by Stefan Kostka and Dorothy Payne, *Tonal Harmony with an Introduction to Twentieth-Century Music*, 4<sup>th</sup> ed. (Boston: McGraw-Hill, 2000).

<sup>6</sup> Agnieszka Mietelska-Ciepierska, “Koncert Skrzypcowy’ Mieczysława Karłowicza” (The Violin Concerto of Mieczysław Karłowicz) (Master’s thesis, Jagiellonian University, Cracow, 1965), 8-9.

<sup>7</sup> Tadeusz Strumiłło, *Koncerty Skrzypcowe Henryka Wieniawskiego* (The violin concerti of Henryk Wieniawski), vol. 11, Biblioteka Słuchacza Koncertowego; Seria Symfoniczna (The library of concert listener; A symphonic series), ed. Mieczysław Tomaszewski (Cracow: PWM, 1955), 11.

<sup>8</sup> Tadeusz Strumiłło, *Szkice z Polskiego Życia Muzycznego XIX Wieku* (Sketches from Polish musical life in the 19<sup>th</sup> century), vol. 5, Małe Monografie Muzyczne (Brief music monographs), ed. Stefania Łobaczewska (Cracow: PWM, 1954), 36.

concertmaster of the Viennese court orchestra, wrote one violin concerto. Limited information about this work is available from secondary sources only since the music is very little-known.<sup>9</sup> The concerto has Haydnesque melodic motives that are merged with Polish national dance rhythms. Unfortunately, it is not specified what kind of a dance is used. The piece lacks virtuosity and is standing in direct contrast to the Violin Concerto in A Major, op. 8 by August Fryderyk Duranowski (1770-1834). Duranowski, who was Viotti's pupil, performed his dashing piece (published by Peters) to great acclaim in his European concert tours. He abundantly applied his favorite virtuosic technique of two-voice playing: the bow plays the melodic line and the left hand accompanies in *pizzicato*. Niccolò Paganini maintained that he learned this effect and some other flashy technical tricks from Duranowski.<sup>10</sup>

A little less virtuosic are two violin concerti by Joachim Kaczkowski (1789-1829). Both of the works, the first concerto in A Minor, op. 8 and the second in B Minor, op. 17, were published in Leipzig by Breitkopf and Härtel around 1815. Kaczkowski's concerti are in the style of Viotti, Pierre Rode, and Rodolphe Kreutzer, but are also the first Polish concerti with romantic melodic qualities. The national character is represented particularly in the second concerto's finale, which is a mazurka.<sup>11</sup> The pieces are generally unknown, and, as with the concerti mentioned above, their evaluation is likewise unverifiable. Jan Nepomucen Wański (1782-1840), a student of Pierre Baillot, did not contribute significantly to the development of the concerto form in Poland. In his long list of violin compositions there is only one, *Concertino*,

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<sup>9</sup> Mietelska-Ciepierska, "Koncert Skrzypcowy," 17.

<sup>10</sup> *Mała Encyklopedia Muzyki PWN* (The PWN concise music encyclopedia), 1<sup>st</sup> ed., s.v. "Duranowski," 238.

<sup>11</sup> Mietelska-Ciepierska, "Koncert Skrzypcowy," 18.

about which there are no critical reviews or any other information, all of which may suggest that the work is of poor quality.<sup>12</sup>

## 1.2. Polish violin concerto flourishing: Lipiński

Karol Józef Lipiński (1790-1861) was a self-taught violin prodigy and composer, whose talent was admired by Fryderyk Chopin, Hector Berlioz, and young Richard Wagner.<sup>13</sup> Robert Schumann wrote enthusiastic reviews about Lipiński's recitals and dedicated his *Carnival* op. 9 to the Polish virtuoso.<sup>14</sup> Lipiński was invited by Paganini for a concert-tournament in Piacenza (1818) which started a public debate over who was the better player. After that event Paganini called Lipiński "a Polish Paganini."<sup>15</sup> The contest was never resolved and the two virtuosos engaged each other again in a recital-duel in Warsaw in 1829. Lipiński's style, according to sources, was very different from Paganini's, since for him tone, expressiveness, and a poetic interpretation were priorities over empty virtuosic displays. He was especially famous for an

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<sup>12</sup> *Mala Encyklopedia Muzyki PWN* (The PWN concise music encyclopedia), 1<sup>st</sup> ed., s.v. "Wański," 1089.

<sup>13</sup> Ludwik Erhardt, *Muzyka w Polsce* (Music in Poland) (Warsaw: Wydawnictwo Interpress, 1974), 47.

<sup>14</sup> Piotr Świerc, "Maurycy Mochnacki o Grze Skrzypcowej Karola Lipińskiego" (Maurycy Mochnacki on Karol Lipiński's violin playing), in *II Ogólnopolska Sesja Naukowa* (2<sup>nd</sup> Polish science session), ed. Maria Zduniak, vol. 62 (Wrocław: Akademia Muzyczna im. Karola Lipińskiego, 1993), 63.

<sup>15</sup> Paweł Puczek, "Karol Lipiński – Twórca Polskiej Szkoły Skrzypcowej" (Karol Lipiński – creator of Polish violin school), in *II Ogólnopolska Sesja Naukowa* (2<sup>nd</sup> Polish science session), ed. Maria Zduniak, vol. 62 (Wrocław: Akademia Muzyczna im. Karola Lipińskiego, 1993), 72.



unusually strong and expressive sound, a quality, according to him, acquired from his former training on cello.<sup>16</sup>

Lipiński is often called the father of the Polish Violin School, since he started many innovations. For greater freedom of motion and increased arm momentum he turned away from Leopold Mozart's old-fashioned rule of keeping the body balanced on the left leg, as well as Louis Spohr's unnaturally static and inflexible pose. Lipiński replaced the former "German" bow grip with a different right-hand technique, which later was used by Henryk Wieniawski and Leopold Auer, and became famous as the "Russian" grip.<sup>17</sup> In this bow hold the sound production depends on the intensity of finger grip and not on the hand pressure on strings.<sup>18</sup>

Lipiński was praised for perfect intonation, even in the most difficult parts, and for his multiple-stop technique, which he had mastered while demonstrating score samples as part of his conducting position with the Lvov Theater Orchestra. *Staccato serio* articulation (the "hard" *staccato* on the string), learned from Viotti, and *bariolage* (a pattern of rapid alternation between two strings, with one string open and the other stopped for a timbral contrast) were also characteristic qualities of his playing.<sup>19</sup> Other typical virtuosic qualities that Lipiński applied in his compositions were: *arpeggiando* (used in finale movements for increased volume), a left-hand "Geminiani grip" and a "Paganini grip" (both display an enormous finger stretch), a

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<sup>16</sup> Józef Powroźniak, *Karol Lipiński*, vol. 10, Biblioteka Słuchacza Koncertowego: Seria Biograficzna (The concert listener's library: A biographical series), ed. Mieczysław Tomaszewski (Cracow: PWM, 1970), 19.

<sup>17</sup> Władimir Grigoriew, *Karol Lipiński* (Moscow: Muzyka, 1977), 98.

<sup>18</sup> Władimir Grigoriew, "Znaczenie Karola Lipińskiego dla Rozwoju Światowej Wiolinistyki" (The importance of Karol Lipiński in the evolution of the world's violin art), in *II Ogólnopolska Sesja Naukowa* (2<sup>nd</sup> Polish science session), ed. Maria Zduniak, vol. 62 (Wrocław: Akademia Muzyczna im. Karola Lipińskiego, 1993), 99.

<sup>19</sup> Zofia Chechlińska, "Lipiński," in *Encyklopedia Muzyczna PWM: Część Biograficzna* (PWM Music encyclopedia: Biographical part), vol. 5, 1<sup>st</sup> ed., 364.

chromatic *glissando*, artificial harmonics, and double trills in thirds and octaves. Among the virtuosic effects neglected by Lipiński were *staccato volante* (the “flying” off-string *staccato*), *ricochet*, and *sautillé*. In addition, Lipiński disliked left-hand *pizzicato*, either alone or in combination with *arco*, both of which he referred to as “the unaesthetic snaps.”<sup>20</sup>

Being a fanatic enthusiast of the classical masters, Lipiński specialized in the interpretation of Haydn, Mozart, and Beethoven. His piano partner for the Beethoven sonatas was often Franz Liszt.<sup>21</sup> The great piano virtuoso called the Polish violinist “Maestro di Maestri.”<sup>22</sup> Lipiński’s concert repertory also included all of his own works for violin, especially the four violin concerti, caprices, polonaises, and rondos. Lipiński concertized throughout Europe with great success, and later in life he settled in Dresden where he held the position of concertmaster of the Dresden Opera for twenty-one years.<sup>23</sup>

Lipiński’s violin concerti were widely performed in Europe in the nineteenth century, published numerous times, and listed among the best violin works. There are four of them: the Violin Concerto in F-sharp Minor, op. 14 (1822), the Violin Concerto in D Major *Militaire*, op. 21 (c. 1826), the Violin Concerto in E Minor, op. 24 (1830-33), and the Violin Concerto in A Major, op. 32 (1844).<sup>24</sup> Since Lipiński was a self-taught composer, his concerti have some weak points: they are unnecessarily lengthy and sometimes formally awkward. Lipiński’s works were modeled on Charles Lafont’s, Viotti’s, and Spohr’s concerti and demonstrate many of these composers’ stylistic values, such as similar figurations, multiple stops, richly ornamented

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<sup>20</sup> Powroźniak, *Karol Lipiński*, 198-201.

<sup>21</sup> Strumiłło, *Koncerty Skrzypcowe Henryka Wieniawskiego*, 12.

<sup>22</sup> Puczek, “Karol Lipiński,” in *II Ogólnopolska Sesja Naukowa*, 72.

<sup>23</sup> Strumiłło, *Szkice z Polskiego Życia Muzycznego*, 66-67.

<sup>24</sup> Chechlińska, “Lipiński,” in *Encyklopedia Muzyczna PWM*, 363.

cantilena-like themes, and *legato* on long values requiring perfect bow control in the right hand.<sup>25</sup>

The first violin concerto is in three movements. Dedicated to Nicolai I, who was both Tsar of Russia and King of Poland as one person, it includes Russian folk melodies as the refrain of the rondo finale. Also, a direct quotation of Ludwig van Beethoven's Violin Concerto in D Major, op. 61, begins the orchestral introduction of the second movement.

The image displays two musical staves. The top staff is labeled 'Beethoven' and shows a melodic line in D major with a long slur over a series of eighth and sixteenth notes. The bottom staff is labeled 'Lipiński' and shows a similar melodic line in F-sharp minor, also with a long slur. Below the Lipiński staff are dynamic markings: *p*, *cresc.*, and *ff*.

**Example 1-1:** Beethoven, Violin Concerto in D Major, Op. 61, first movement, mm. 339-341 solo part; Lipiński, Violin Concerto in F-sharp Minor, op. 14, no. 1, second movement, introduction.<sup>26</sup>

Paganini's influence is clear at the end of the finale, where the solo violin requires a *scordatura*, a retuning of the G-string to the pitch F-sharp. The instrumentation of his first concerto also followed Beethoven's model: the full-sounding orchestral accompaniment includes a five-part string section, percussion, double woodwinds, and a brass section of four horns and three trombones.<sup>27</sup>

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<sup>25</sup> Charles Philippe Lafont (1781-1839) French violinist and composer. Boris Schwarz, "Lafont, Charles Philippe," in *Grove Music Online* ed. L. Macy (Accessed 11 December 2006), <<http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>>.

<sup>26</sup> Example 1-1 from: Powroźniak, *Karol Lipiński*, 208.

<sup>27</sup> *Ibid.*, 209.

The second concerto, which the composer called *Militaire* for its marching rhythmic motives, fanfares, and quotations of the soldiers' songs, gained the highest acclaim and is still performed in Poland. Overall, it has the classical three-movement form (*Allegro-Adagio-Rondo*), but the structure of each movement lacks clear formal patterns; rather it is reminiscent of a free fantasy or a *potpourri*.<sup>28</sup> Surprisingly, for such a virtuosic work as this one is, there are no cadenzas.

Among characteristic features in the first movement, marked *Allegro marciale*, is the first solo violin motive which comes after an orchestral introduction and precedes the first marching theme. It is a military fanfare with double stops and dotted rhythms.



**Example 1-2:** Lipiński, Violin Concerto in D Major *Militaire*, op. 21, no. 2, mm. 33-38.<sup>29</sup>

In the second movement, *Adagio, più tosto andante*, Lipiński quotes directly from the Ukrainian dumka, *Ach, ja nieszczesnyj*.<sup>30</sup> Also, the second couplet of the rondo contains another Ukrainian tune, this time a kołomyjka, *Treset my sia wolosia*, presented here with the original

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<sup>28</sup> Ibid.

<sup>29</sup> Example 1-2 from: Ibid., 210.

<sup>30</sup> Dumka is an Ukrainian elegiac song with text based on folk legends. *Mała Encyklopedia Muzyki PWN* (The PWN concise music encyclopedia), 1<sup>st</sup> ed., s.v. “dumka,” 236.

minor mode changed to major.<sup>31</sup> At that time, Poland and Ukraine shared the same territory, so the use of the tunes should be considered as the concerto's nationalist character features. The Slavic melodies were attractive and exotic to the European public. The technical challenges are considerable, especially in its use of multiple-stops, but there are no novelties in the violinistic techniques. The most technically demanding aspects are the long passages in continuous double stops, especially the passages of thirds, broken and simultaneous tenths in high positions and in small values, and high-reaching scales at very fast speeds. Unfortunately, there are too many musically unsuitable and tedious etude-like sections lengthening the piece with conventional virtuosic passages which weaken the form and contribute to contemporary disinterest in the piece.<sup>32</sup> Some harmonies are uninteresting with their unsophisticated progressions, and the transitions do not succeed in smoothly joining the various sections together. Also, there is very little motivic development; instead, the composer inserts new ideas, thereby causing a lack of cohesion. However, with all its weaknesses the piece makes a great pedagogical work for students because it contains a broad range of technical studies in one piece. As the solo part with the piano score and a recording are available, the information provided by secondary sources can be objectively evaluated.

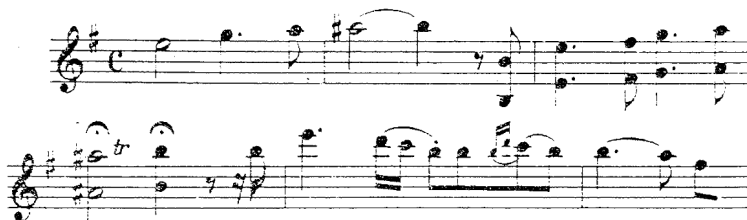
Lipiński's third violin concerto is a work of smaller proportions, having more conventional melodic motives and less original technical issues. It is in the concise one-movement form of a *Concert-Allegro*, and it bears a resemblance to Chopin's *Allegro de Concert*, op. 46.<sup>33</sup> The main theme of the violin solo part is as follows:

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<sup>31</sup> Kołomyjka is a 2/4 meter dance of Ukrainian highlanders, *Mała Encyklopedia Muzyki PWN* (The PWN concise music encyclopedia), 1<sup>st</sup> ed., s.v. "kołomyjka," 518.

<sup>32</sup> Powroźniak, *Karol Lipiński*, 214.

<sup>33</sup> *Ibid.*, 213.



**Example 1-3:** Lipiński, Violin Concerto in E Minor, op. 24, no. 3.<sup>34</sup>

The fourth violin concerto is also a one-movement piece, but the internal structure is made up of three sections which are linked *attacca*. The first section (*Allegro*) relates to the orchestral and solo expositions and to the development, the second section (*Andantino*) introduces new and contrasting material, and the third section (*Allegro tempo primo*) brings the recapitulation. This formal outline is reminiscent of Spohr's eighth Violin Concerto in A Minor, op. 47 (1816). However, according to Zduniak, Lipiński's fourth concerto has more coherence in its motivic development. The monumental character of the work is first observed with the first solo theme, similar in its marching rhythmic motive to the second Concerto *Militaire*.<sup>35</sup>

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<sup>34</sup> Example 1-3 from: Zdzisław Jachimecki, *Muzyka Polska w Rozwoju Historycznym* (Historical development of Polish music), vol.1, part 2, *Wiek XVIII do Połowy Wieku XIX* (The 18<sup>th</sup> century to the middle of 19<sup>th</sup> century) (Cracow: Księgarnia Stefana Kamińskiego, 1951), 213.

<sup>35</sup> Maria Zduniak, "IV Koncert Skrzypcowy A-dur op. 32 Karola Lipińskiego" (The fourth Violin Concerto in A Major, op. 32 by Karol Lipiński), in *II Ogólnopolska Sesja Naukowa* (2<sup>nd</sup> Polish science session), ed. Maria Zduniak, vol. 62 (Wrocław: Akademia Muzyczna im. Karola Lipińskiego, 1993), 141.



**Example 1-4:** Lipiński, Violin Concerto in A Major, op. 32, no. 4.<sup>36</sup>

In this piece Lipiński incorporates a stylized Ukrainian dumka, however the title of the source tune is unknown. According to a Polish scholar, Zdzisław Jachimecki, “the Slavic atmosphere characterizes many sections of this [Lipiński’s] concerto, and makes it [this concerto] a predecessor to the beautiful violin concerto by Pyotr Il’yich Tchaikovsky and the youthful concerto by Mieczysław Karłowicz.”<sup>37</sup> The piece provides a summary of almost all available virtuosic techniques, including double-stops, chords, natural and artificial harmonics, wide register leaps, *arpeggiando*, and various bowings and articulations.<sup>38</sup>

Although a musically uneducated composer, Lipiński was treated in Poland as a leading national representative before Chopin due to his international European acclaim. His works are forgotten now, but their creative impulse helped in the development of Polish violin literature.

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<sup>36</sup> Example 1-4 from: Ibid.

<sup>37</sup> Zdzisław Jachimecki, *Muzyka Polska w Rozwoju Historycznym*, 211.

<sup>38</sup> Zduniak, “IV Koncert Skrzypcowy,” in *II Ogólnopolska Sesja Naukowa*, 141.

### 1.3. Further development: Wieniawski

One of the best performers of Lipiński's Concerto *Militaire* was young Henryk Wieniawski (1835-1880), the greatest Polish violin virtuoso. A student of Lambert Massart, Wieniawski graduated from the Paris Conservatory at the age of eleven with a gold medal prize. When he was thirteen, Wieniawski had several lessons with Lipiński who recommended the child prodigy to Liszt. At fifteen years of age, he graduated a second time from the Paris Conservatory with a degree in composition. The young virtuoso was then employed in Saint Petersburg as a soloist in the court and as a professor in the Music Conservatory. At the same time he concertized in Europe and the United States of America with great success.

As a violin player, Wieniawski represented a "French-Belgian School," famous for the elegance, finesse, brilliant technique, and balanced cooperation of all right-hand joints in sound production.<sup>39</sup> Wieniawski surpassed Lipiński in technical accomplishments and was open to the new Romantic trends in violin playing. His specialty was the virtuosic articulation that was neglected by Lipiński: the *staccato volante*, which is present in many of Wieniawski's compositions. His performing style was temperamental and daring, but also had a Slavic lyricism and intensity in expressiveness.<sup>40</sup>

In order to display his talents, Wieniawski composed extremely challenging pieces, particularly during his youth when he was under the strong influence of Paganini's music. Later in his life he turned towards more artistic musical means, trying to balance virtuosic effects with expressive content. Also, his harmonies and accompanimental textures were less conventional

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<sup>39</sup> This technique was in opposite to a "German School" represented by Joachim, where only wrist flexibility was allowed. Waclaw Kochoński, "Henryk Wieniawski," *Muzyka* (Music) 4, (April 1930): 219.

<sup>40</sup> Reiss, *Najpiękniejsza ze Wszystkich jest Muzyka Polska*, 131.



than those of his contemporaries. Wieniawski's works are close in style to Henri Vieuxtemps' or Camille Saint-Saëns'.<sup>41</sup> Wieniawski wrote many virtuosic variations and fantasies, as well as two Polish-inflected *Concert-Polonaises* and several miniatures, but it is his two violin concerti which earned him everlasting popularity on the public concert stage.

Wieniawski's passionate and (for his young age) surprisingly mature Violin Concerto in F-sharp Minor, op. 14, no. 1 was published in 1853 in Leipzig by Hofmeister. The young composer managed to create a unified work, even though it was written under various influences, at different times, and in two different places (Russia and Germany).<sup>42</sup> According to Polish scholar, Jerzy Kusiak, "...the multi-stylistic character of the piece is noticeable in clear references to the achievements of N. Paganini's virtuosity and coloristic effects, K. Lipiński's rhapsodic character and folk elements, H. Vieuxtemps' refinement, elegance and artistry in instrumentation, and H.W. Ernst's concentration of expressive means within a movement."<sup>43</sup> The composer was only seventeen years old and the youthful virtuosic bravura of this dashing piece somewhat outshines its musical content. Achille Desfossez, a Dutch reviewer, wrote: "[the technically] diabolical ideas – these sounds on two, three strings, where the thirds, sixths, octaves and tenths, saturated with harmonics, rash [...] in speedy sixteenths. What staccatos, what arpeggiandos!"<sup>44</sup>

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<sup>41</sup> Zofia Łobaczewska and Tadeusz Strumiłło, *Od Oświecenia do Młodej Polski* (From the Enlightenment to the Young Poland), vol. 2, *Z Dziejów Polskiej Kultury Muzycznej* (From the history of Polish music culture) (Cracow: PWM, 1966), 470.

<sup>42</sup> Władimir Grigoriew, *Henryk Wieniawski: Życie i Twórczość* (Henryk Wieniawski: life and works) (Warsaw – Poznań: Państwowe Wydawnictwo Naukowe, 1986), 92.

<sup>43</sup> Jerzy Kusiak, *Przewodnik po Muzyce Skrzypcowej* (Violin Music Guide) (Cracow: PWM, 2003), 458.

<sup>44</sup> Józef Władysław Reiss, *Wieniawski* (Cracow: PWM, 1985), 129.

The first concerto was influenced by Heinrich Wilhelm Ernst's Violin Concerto in F-sharp Minor, op. 23, an influence audible in the character and melodic motives of the poignant first theme in the opening *Allegro*. Also, several passages are similar in both pieces, particularly one four-octave passage in the first movement of Wieniawski's work (m. 84) which is almost a direct quote from Ernst's work (m. 226, m. 230, and m. 236).

The image displays two musical staves. The top staff, labeled 'Wieniawski', shows a violin part in F-sharp minor with a treble clef. It features a four-octave ascending passage starting with a double-dotted quarter note, followed by eighth notes, and ending with a double-dotted quarter note. The passage includes fingering numbers (1, 2, 3, 1, 2, 3, 1, 2, 3, 4) and a breath mark 'A'. The bottom staff, labeled 'Ernst', shows a similar passage in the same key and clef, also starting with a double-dotted quarter note and ending with a double-dotted quarter note. It includes fingering numbers (1, 2, 3, 1, 2, 3, 1, 2, 3, 4) and a measure number '86' at the end.

**Example 1-5:** Wieniawski, First Violin Concerto in F-sharp Minor, op. 14, first movement, m. 84<sup>45</sup>; Ernst, Violin Concerto in F-sharp Minor, op. 23, mm. 236-237.<sup>46</sup>

The famous first solo entry, in double stops and chords, is accompanied discreetly by orchestral chords. Its double-dotted heroic rhythmic motive has a fanfare-like character that bears a resemblance to Lipiński's *Concerto Militaire*.<sup>47</sup> Interestingly, both concertos share in their solo opening motives the interval of a third, though in Wieniawski's work it is voiced as a compound interval, a tenth. This added challenge is evidence of the development of violin technique over the three decades. (For Lipiński's concerto excerpt see Example 1-2).

<sup>45</sup> Example 1-5 from: Henryk Wieniawski, *First Violin Concerto in F-sharp Minor, op. 14*, solo part, Ivan Galamian edition (New York: International Music Company, 1980).

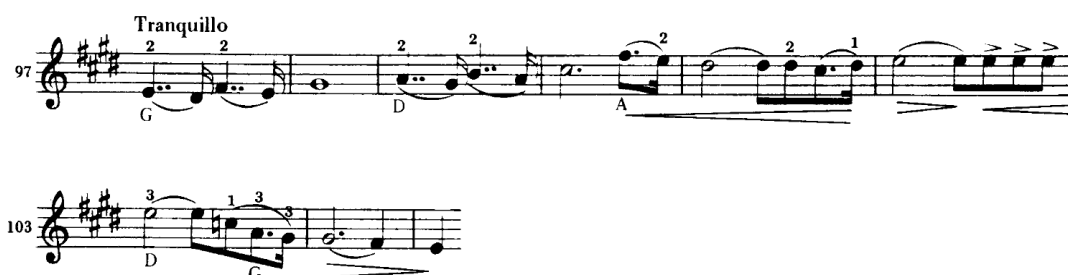
<sup>46</sup> Example 1-5 from: Heinrich Wilhelm Ernst, *Violin Concerto in F-sharp Minor, op. 23*, solo part, Arno Hilf edition (Leipzig: Peters, n.d.).

<sup>47</sup> Władimir Grigoriew, *Henryk Wieniawski*, 85.



**Example 1-6:** Wieniawski, Violin Concerto in F-sharp Minor, op. 14, first movement, mm. 73-74.<sup>48</sup>

The lyrical second theme, with its barcarole-like accompaniment, is often compared to Charles Gounod's operatic cantilenas because of its romantic nature.<sup>49</sup> The character of the theme is compared by musicologists to the first theme of the fourth concerto by Lipiński.<sup>50</sup> (For Lipiński's concerto excerpt see Example 1-4).



**Example 1-7:** Wieniawski, Violin Concerto in F-sharp Minor, op. 14, first movement, mm. 97-105.<sup>51</sup>

The development uses material from both themes and synthesizes them in a virtuosic solo cadenza. The cadenza's placement before the recapitulation, although formerly occurring in piano

<sup>48</sup> Example 1-6 from: Wieniawski, *First Violin Concerto in F-sharp Minor, op. 14*, solo part, Galamian ed.

<sup>49</sup> Reiss, *Wieniawski*, 130.

<sup>50</sup> Grigoriew, *Henryk Wieniawski*, 87.

<sup>51</sup> Example 1-7 from: Wieniawski, *First Violin Concerto in F-sharp Minor, op. 14*, solo part, Galamian ed.

literature, has only one precedent in violin literature in Felix Mendelssohn-Bartholdy's Violin Concerto in E Minor, op. 64 from 1844.<sup>52</sup> There are further experiments with form in the recapitulation: the order of the themes is reversed for a more virtuosic final effect.

The second movement, *Larghetto*, titled *Preghiera* (prayer) is a lyrical miniature, which reveals Wieniawski's talent for harmonization. The contemplative melodic material is derived from the second theme of the *Allegro*, and it is an example of the young composer's care for the work's motivic coherence.<sup>53</sup>

The concerto's finale, which is both the work's least technically challenging and least polished movement, existed earlier and was performed as an independent piece. It is in a rondo form and bears the melodic and rhythmic character of Liszt's *Hungarian Rhapsodies*.<sup>54</sup> The motivic cyclical unity of the concerto is accomplished by rooting the finale's material in the first movement's second theme.<sup>55</sup>

The orchestration of the piece is original and skillful, with double woodwinds and horns, three trombones, and timpani. The wind and brass instruments receive important solos, such as the very opening of the concerto with solo clarinet. The rich timbre of the accompaniment of his romantic orchestral texture led an anonymous reviewer to the comment: "For the goodness of future compositions for violin [Wieniawski] has to treat orchestral accompaniment with more restraint, in order to keep his marvelous and expressive playing unshadowed..."<sup>56</sup>

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<sup>52</sup> Łobaczewska and Strumiłło, *Od Oświecenia do Młodej Polski*, 456.

<sup>53</sup> *Ibid.*, 457.

<sup>54</sup> Reiss, *Wieniawski*, 130.

<sup>55</sup> Łobaczewska and Strumiłło, *Od Oświecenia do Młodej Polski*, 456.

<sup>56</sup> Grigoriew, *Henryk Wieniawski*, 81-82.

The first concerto had exalted critical reviews and was enthusiastically applauded by audiences in Wieniawski's time. However, the lack of high esthetic musical qualities in comparison to its incommensurably greater technical demands has contributed to the lesser popularity of the work. It is sporadically performed at violin competitions, or by the greatest virtuosi, but much more often it is studied in schools to enhance one's technical development.

The second Violin Concerto in D Minor, op. 22, published in 1870 by Schott, is Wieniawski's greatest compositional achievement. Unlike the first concerto, this work is more than a composer's display of a youthful virtuosic temperament. It was Tchaikovsky's favorite violin concerto, as he stated in one of his letters to Nadezhda von Mekk.<sup>57</sup> Its musical value earned the concerto a stable position in the violin repertory. The piece is free from the previous influences which shaped the first concerto (e.g. Paganini, Lipiński), and represents Wieniawski's individual style. Though technically easier than the first concerto, as it was dedicated to the great violin virtuoso Pablo Sarasate, it is still quite challenging. Some of the technical difficulties are: high positions on the G-string, fingered octaves at a fast speed, passages of *staccato volante*, fast double-stop passages in various rhythms, and chromatic *glissando*.

In the second concerto Wieniawski achieved a high artistic level with his melodic figurations and ornamentations which are not empty or conventional expressions. They are rather motivically and emotionally animated organic sections. In this realization he followed his ideal of the beautiful figurative ornaments in Chopin's piano concerti.<sup>58</sup>

The D Minor concerto is a masterwork of idiomatic violin writing. The most flashy and daring fragments, such as a short cadenza at the beginning of the finale, surprisingly "fit the

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<sup>57</sup> Lew Ginzburg, "Wieniawski w Rosji" (Wieniawski in Russia), *Ruch Muzyczny* (Music Trends) 9 (May 1959): 14.

<sup>58</sup> Reiss, *Wieniawski*, 134.

fingers” of a skilled player. Wieniawski thus proves his enormous knowledge of the nature of violin playing.

The piece is a hybrid form, combining traditional concerto form and the rhapsodic form typical of symphonic poems. It has three distinctive movements linked *attacca* by orchestral passages. This turning away from the experimental romantic structure used by Spohr, Lipiński, Ernst, Vieuxtemps, and Joseph Joachim is a novelty itself. The first movement, *Allegro moderato*, is a modified sonata form with no recapitulation. Instead, after a development there is an orchestral *tutti* which has the character of a second development. This brings to mind Mendelssohn’s Piano Concerto in G Minor op. 25, which has an identical formal construction.<sup>59</sup> The solo violin melodies are similar to romantic improvisational recitatives rooted in Slavic song style. The first mournful and passionate theme, with its head motive an ornamented and arpeggiated D minor chord, is treated imitatively between the soloist and the winds for coloristic purposes. The second theme’s simplicity and soft lyricism creates an emotional opposition to the preceding theme. This fluctuation between emotional poles creates the mood of the first part.<sup>60</sup>

The second movement, a *Romance* marked *Andante non troppo*, is an ABA form with the middle part strongly contrasting in dramatic character. In the B section, the solo violin’s cantilena has a duet with the solo oboe. These parts are polyrhythmically opposed to the orchestral part. The poetic beauty of the melodies in this elegiac song-without-words originates in Anton Rubinstein’s *Romance The Night* (belonging to the piano cycle *The Petersburg Nights*, op. 44) which Wieniawski transcribed for violin at that time.<sup>61</sup>

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<sup>59</sup> Łobaczewska and Strumiłło, *Od Oświecenia do Młodej Polski*, 457.

<sup>60</sup> Strumiłło, *Koncerty Skrzypcowe Henryka Wieniawskiego*, 51.

<sup>61</sup> Grigoriew, *Henryk Wieniawski*, 145.

The final rondo is titled *Alla Zingara*, although there is little of a Gypsy character apart from the interval of an augmented second. Unifying the work, the refrain recalls the head motive of the first theme from the opening section of the first movement, and the first couplet quotes the second theme. Because of its extensive use of the first movement's material, some scholars consider the finale to be a missing recapitulation.<sup>62</sup> The characteristic dotted rhythmic figure is reminiscent of the fanfare rhythms in Lipiński's concerti.



**Example 1-8:** Wieniawski, Violin Concerto in D Minor, op. 22, third movement, mm. 101-103.<sup>63</sup>

#### 1.4. The minor composers between Wieniawski and Karłowicz

Wieniawski was not the last Polish composer of the violin concerto prior to the beginning of the twentieth century. There are several names that should be mentioned to provide a historical chronology although their compositions have not survived the test of time. Michał Jelski (1831-1904), a pupil of Lipiński and Vieuxtemps, composed two virtuosic violin concerti. Massart's student Izydor Lotto (1844-1936), who pretended to be Wieniawski's rival, was a much lesser known virtuoso who wrote five violin concerti. Another marginal composer from the turn of the century was Filip Szarwenka (1847-1917), who established the Berlin Conservatory and is an author of a comparatively easy Violin Concerto in G Major, op. 95. Maurycy Moszkowski (1854-1925) composed a very conventional Violin Concerto in C Major, op. 30. A

<sup>62</sup> Łobaczewska and Strumiłło, *Od Oświecenia do Młodej Polski*, 458-459.

<sup>63</sup> Example 1-8 from: Henryk Wieniawski, *Second Violin Concerto in D Minor, op. 22*, solo part, Eugenia Umińska edition (Cracow: PWM, 1977).

Violin Concerto in G Minor, op. 22 by Zygmunt Stojowski (1869-1946) and two violin concerti by a respected violinist and Auer's student, Emil Młynarski (1870-1935), were the direct predecessors of Mieczysław Karłowicz's piece. Młynarski's first Violin Concerto in D Minor, op. 11 and the second in D Major, op. 16 are far better than the above mentioned marginal works; the second work was a prize-winner at the compositional competition in Leipzig in 1898.<sup>64</sup> However, at present all of the pieces, other than Wieniawski's concerti, are largely forgotten, and there are no comprehensive secondary sources, scores, or recordings available for evaluation.

Between 1890 and 1905 Poland experienced a sudden strong interest in Wagner's music, and this initiated the "Young Poland" movement in literature, fine arts and music.<sup>65</sup> This led to a turning point in Polish music: the establishment of the Warsaw Philharmonic orchestra in 1900 and a rapid development of symphonic music. The group of composers in the new current included Mieczysław Karłowicz, Grzegorz Fitelberg, Ludomir Różycki and Karol Szymanowski.<sup>66</sup>

### **1.5. Mieczysław Karłowicz; a biographical note**

Mieczysław Karłowicz (1876-1909) a Polish composer, conductor, violinist, scholar, and mountain climber, was born in Wiszniewo (currently in Lithuania). His family moved often, first to Heidelberg, Prague, Dresden, and later to Warsaw. Thus, since early childhood, Karłowicz

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<sup>64</sup> Zdzisław Jahnke and Zygmunt Sitowski, *Literatura Skrzypcowa: Rys Historyczny* (Violin literature: A historic draft) (Cracow: PWM, 1962), 114-117.

<sup>65</sup> Magdalena Dziadek, "Wagner i Młoda Polska" (Wagner and the Young Poland), *Muzyka* (Music) 4 (2001): 27.

<sup>66</sup> Józef Reiss, *Historja Muzyki w Zarysie* (Draft on music history), 2<sup>nd</sup> ed. (Warsaw: Gebethner and Wolff, 1921), 562.



had close contact with international culture and music. Karłowicz took private violin lessons from the age of seven. In the years 1889-1895 he studied privately with the Warsaw Conservatory professor and distinctive Polish violinist, Stanisław Barcewicz. Karłowicz apparently reached a high level of violin technique since he had in his repertory, among other works, Mendelssohn's violin concerto, Sarasate's *Spanish Dances* and *Carmen Fantasy*, Paganini's *Caprices*, and Max Bruch's *Scottish Fantasy*.<sup>67</sup> However, his introverted personality was not conducive to public performance. Barcewicz wrote about Karłowicz's playing that "it did not distinguish with an extraordinary temperament, neither had it a virtuosic bravura, but it was brought to a very high degree of technical capability, it was very clean in intonation, self-restrained, and to the core was musical in phrasing."<sup>68</sup> At the same time he studied composition with Gustaw Roguski, a pupil of Berlioz, and with Zygmunt Noskowski, a leading Polish composer. After a failed entrance exam to the violin class of Joachim in Berlin's Hochschule für Musik, Karłowicz quit his virtuoso career, unfitting as it was for his character, and devoted his talent to composition. As a pupil of Heinrich Urban, Karłowicz wrote twenty-two songs, a *String Serenade* op. 2, and incidental music to the drama *Bianca da Molena*, op. 6 known as *Biała Golałka* (The White Dove).<sup>69</sup> His symphony in E Minor, op. 7, titled *Odrodzenie* (Rebirth) is his only work that he wrote in this form. It was already a half-independent work, since it was completed after graduation in April 1901. A first fully independent project was the Violin

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<sup>67</sup> Adolf Chybiński, *Mieczysław Karłowicz: Kronika Życia Artysty i Taternika* (Mieczysław Karłowicz: A chronicle of the life of an artist and a mountain climber) (Cracow: PWM, 1949), 90-91, 106.

<sup>68</sup> Chybiński, *Mieczysław Karłowicz: Kronika Życia Artysty i Taternika*, 109.

<sup>69</sup> Leszek Polony, "Karłowicz," in *Encyklopedia Muzyczna PWM: Część Biograficzna* (PWM Music encyclopedia: Biographical part), vol. 5, 1<sup>st</sup> ed., 33.

Concerto in A Major, op. 8, which was written in 1902 after Urban's death in 1901.<sup>70</sup> Karłowicz was an active member of the Warsaw Music Society, through whom he published valuable scholarly studies, such as *Nie wydane dotychczas pamiątki po Chopinie* (Previously Unpublished Memorabilia of Chopin) which include various documents and private letters.<sup>71</sup> In cooperation with the Society, he established and led the string orchestra as an act of protest against the Philharmonic's concert programs, which were lacking in any Polish compositions. For further promotion of Polish music, Karłowicz wrote an article about the neglect of Polish composers by the nationally-prominent Philharmonic Society, which started an open conflict and resulted in the composer's "artistic" emigration. Although Karłowicz still lived and wrote music in Poland, from that point until January 1909, his works were published and heard mainly abroad in Berlin and Vienna. His successful compositional concert-debut was in Berlin in 1903 with, among other works, a performance of his violin concerto. At that time Karłowicz focused entirely on the genre of symphonic poem, composing six of them (opuses 9-14), in which he crystallized his artistic style. A Warsaw concert in January 1909 brought the composer's first national triumph. The composer was also a great enthusiast of the Polish Tatra Mountains, where he received musical inspiration for his works while hiking, climbing, skiing, and developing his photographic talent. As a mountaineering expert, Karłowicz published a number of articles in mountaineering magazines. Tragically, the mountains also took his life. Karłowicz died in an avalanche on February 8, 1909.<sup>72</sup>

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<sup>70</sup> Maciej Pinkwart, *Zakopiańskim szlakiem Mieczysława Karłowicza* (Following the Zakopane trail of Mieczysław Karłowicz) (Warsaw: PTTK „Kraj,” 1985), 62.

<sup>71</sup> Janusz Mechanisz, *Mieczysław Karłowicz i Jego Muzyka* (Mieczysław Karłowicz and his music) (Warsaw: Wydawnictwa Szkolne i Pedagogiczne, 1990), 34.

<sup>72</sup> Polony, "Karłowicz," in *Encyklopedia Muzyczna PWM*, 32-34.

## 1.6. Karłowicz's works

Karłowicz was a pioneer in updating Polish symphonic music with European trends; however, he received an unjust reputation for being a neoromantic epigone of Wagner and Richard Strauss. His philosophical ideology was under the decadent influence of Arthur Schopenhauer and German and Polish modernism. The main features of his compositional style are strong emotions, derived from human existential problems, and programmatic symbolism. The main topics are tragic love, death, and forbidden passions. For such a musical content Karłowicz searched for suitable forms to express his musical ideas. This is the reason why only his symphony and violin concerto use conventional classical structures.<sup>73</sup>

The early works, including the violin concerto, bear a resemblance to music by Edvard Grieg and Tchaikovsky, but they also recall Lithuanian, Polish, and Belarusian folk music elements. Karłowicz's admiration of Wagner's harmonic language and Richard Strauss' orchestration appear in his works as creative imitation. Among his favorite Wagnerian traits are postponed cadences, rich chromaticism, modulations to far keys, and the use of nontraditional scales. Though Karłowicz stretched the tonal system, he never left it. In orchestration, Karłowicz searched for new coloristic effects by combining instruments with contrasting timbres. Following after a Karłowicz's scholar, Elżbieta Dziębowska, Karłowicz's strived for a "polyphony of orchestral colors" as a special feature.<sup>74</sup> The most Straussian of his works in its instrumentation is his symphonic poem *Stanisław i Anna Oświecimowie*, op. 12, with its shimmering figurations. Classical works with their rigidly academic forms such as fugues, and absolute music, like

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<sup>73</sup> Henryk Paweł Anders, ed., "Mieczysława Karłowicza Portret Fizyczny i Duchowy" (A physical and spiritual portrait of Mieczysław Karłowicz), *Ruch Muzyczny* (Music Trends) 28, no. 3 (1984), 22.

<sup>74</sup> Polony, "Karłowicz," in *Encyklopedia Muzyczna PWM*, 39.

Johannes Brahms', were all neglected by Karłowicz as academic and conservative.<sup>75</sup> On the other hand, Karłowicz did not prefer any sign of spontaneous improvisation in the compositions, and a manifestation of this approach is the composed solo cadenza in the violin concerto. Karłowicz also disregarded Mahler and the French impressionists since he believed that their music lacked a logical musical form.

### 1.7. Karłowicz's Violin Concerto

Many of the above features are not present in Karłowicz's relatively early work, such as the Violin Concerto in A Major, op. 8. The concerto, dedicated to Barcewicz, was written between the spring of 1902 and December 15, 1902, which was the composer's personal deadline.<sup>76</sup> The original manuscript and copies vanished during World War II. According to the composer's own words, the concerto was published in Berlin by Schlesinger in 1906 as a full score, solo part, orchestral parts, and a piano arrangement prepared by the composer.<sup>77</sup> The first unofficial Polish publication was in 1909 by the Warsaw Music Society. The first official one was in 1952, with the Grzegorz Fitelberg orchestral score edition, published by Polskie Wydawnictwo Muzyczne in Cracow, who also published the subsequent editions. The solo part was edited by a Polish violin professor, Irena Dubiska in 1948, and revised in 1952 and 1971. Antoni Cofalik is the current editor (1994) of the violin part. In the Russian publication from 1953 the editor of the solo part was Galina Barinova. At present, this is the only international

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<sup>75</sup> Anders, "Mieczysława Karłowicza Portret Fizyczny i Duchowy," 22.

<sup>76</sup> Stanisław Barcewicz, "Moje Wspomnienia o Mieczysławie Karłowiczu" (My recollections of Mieczysław Karłowicz), *Muzyka* (Music) 3 (March 1926): 106-107.

<sup>77</sup> Barbara Chmara-Żaczekiewicz, Andrzej Spóz and Kornel Michałowski, *Mieczysław Karłowicz: Katalog Tematyczny Dzieł i Bibliografia* (Mieczysław Karłowicz: Thematic catalogue of works and bibliography) (Cracow: PWM, 1986), 158.

publication of the work. The concerto's premiere took place on 21<sup>st</sup> March 1903 in Berlin's great concert hall, the Beethoven-Saal. The solo part was performed by Barcewicz with the composer himself conducting the Berlin Philharmonic orchestra. Christoph Schlüren states in his preface to the Munich score edition from 2004 that "this concert is not listed in Peter Muck's comprehensive *Einhundert Jahre Berliner Philharmonisches Orchester* [vol. 3: *Erst- und Uraufführungen*], Tutzing 1982."<sup>78</sup> Other works performed at the concert were the *Rebirth* Symphony, and the prologue to *The White Dove*. The second movement of the concerto, the Romance, was repeated as an encore.<sup>79</sup> Proof of the critics' positive reaction was their presence after the first movement, since in those days reviewers usually left a concert early if they considered the piece unworthy.<sup>80</sup> One of the reviewers wrote in *Berliner Börsenzeitung*: "Karłowicz likes colorful instrumentations which sometimes sound too dense to us, but whatever he composes sounds nice. The themes may not be very original, but there is a spirit in them. [...] The composition consists of three parts of great technical difficulty, especially in the high positions. It sounds like a duel between the violin and the color-rich orchestra. The influence of Tchaikovsky is fairly visible here."<sup>81</sup> Karłowicz was not an outstanding conductor, and the

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<sup>78</sup> Mieczysław Karłowicz, *Violinkonzert A-Dur, Opus 8* (Violin concerto in A Major, Op. 8), with a foreword by Christoph Schlüren in translation by Lynn Gaubatz (München: mph, 2004).

<sup>79</sup> Barcewicz, "Moje Wspomnienia o Mieczysławie Karłowiczu," 107.

<sup>80</sup> Alistair Wightman, *Karłowicz, Young Poland and the Musical Fin-de-siècle* (Aldershot, England: Scholar Press, 1996), 39.

<sup>81</sup> Mieczysław Kominek (2001), "Mieczysław Karłowicz; Violin Concerto in A Major, Op. 8," in *Mieczysław Karłowicz, violin concerto, symphonic poems*, [CD liner notes] (Warsaw: Accord), ADC 071-2, 1999, CD, 12.

success of the concert was in danger when Barcewicz took too fast of a tempo in the *Finale*. It is said that only the orchestra's experience saved the performance.<sup>82</sup>

The second public performance occurred in Lvov on April 7, 1903, but only the second movement, the Romance, was presented. The solo violin part was played by the concertmaster of the Lvov Philharmonic, Waław Humel, who was not a virtuoso. The next complete performance was in Vienna on February 8, 1904, with the participation of Barcewicz. However, the reviews were less positive. The one most often quoted in Karłowicz sources reads: "It was probably not worth to bother to journey from Warsaw to Vienna, and to drag the violin virtuoso, Stanisław Barcewicz, [...] to merely prove that one can learn from Wagner and Tchaikovsky..."<sup>83</sup> The Polish debut of the concerto was in Warsaw with Barcewicz and the Warsaw Philharmonic on December 9, 1903. Barcewicz was the main successful player of the piece; however a great Polish virtuoso, Paweł Kochański, also had it in his repertory.<sup>84</sup>

The recordings are mainly Polish and by Polish performers; however, the first is a Russian recording from the late 1950s by Barinova and the National Symphonic Orchestra of the Soviet Union, led by Kiryl Kondraszyn.<sup>85</sup> The earliest Polish recording is from 1965 by Wanda Wiłkomirska and the National Philharmonic under Witold Rowicki, and was reissued in the USA in 1972. The outstanding Polish soloist and professor of the Warsaw Conservatory, Konstanty

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<sup>82</sup> Henryk Anders, ed. *Mieczysław Karłowicz w Listach i Wspomnieniach* (Mieczysław Karłowicz in letters and remembrances), vol. 8, *Źródła Pamiętnikarsko-Literackie do Dziejów Muzyki Polskiej* (The memoir-sources to the history of Polish music) (Cracow: PWM, 1960), 187.

<sup>83</sup> Barbara Chmara-Żaczekiewicz, "Mieczysław Karłowicz w Opinii Krytyków Wiedeńskich" (Mieczysław Karłowicz in the opinion of Viennese critics), *Muzyka* (Music) 24, no. 1 (1979), 93.

<sup>84</sup> Chmara-Żaczekiewicz, Spóz and Michałowski, *Mieczysław Karłowicz*, 160-161.

<sup>85</sup> In the Musical Quarterly review of records the date of the recording is missing. Nicolas Slonimsky, [untitled review], *The Musical Quarterly* 45, no. 4 (October 1959): 573.

Andrzej Kulka, recorded the concerto twice during his career. The first recording is from 1979 and features the Warsaw National Philharmonic Orchestra directed by Rowicki, and the second one is from 1999 with the same orchestra, but with Kazimierz Kord as a conductor. A great Polish violinist, David Oistrakh's student, and Cracow Academy of Music professor, Kaja Danczowska, recorded the concerto in 1981 with the Cracow Radio and Television Symphony led by Antoni Wit.<sup>86</sup> A lesser known Polish soloist and pedagogue, Edward Zienkowski, recorded the concerto in 1988/1989 with the Pomeranian Philharmonic conducted by Takao Ukigaya. Other than Barinova, Tasmin Little is only the second non-Polish player to record the concerto. On her CD from 2003 she is accompanied by the BBC Scottish Symphony Orchestra under Martyn Brabbins. The most recent Polish recording was issued in 2006 and features a violin soloist of the younger generation, Piotr Pławner, with the Zielona Góra Philharmonic Orchestra conducted by Czesław Grabowski.

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<sup>86</sup> Chmara-Żaczkiewicz, Spóz and Michałowski, *Mieczysław Karłowicz*, 162.

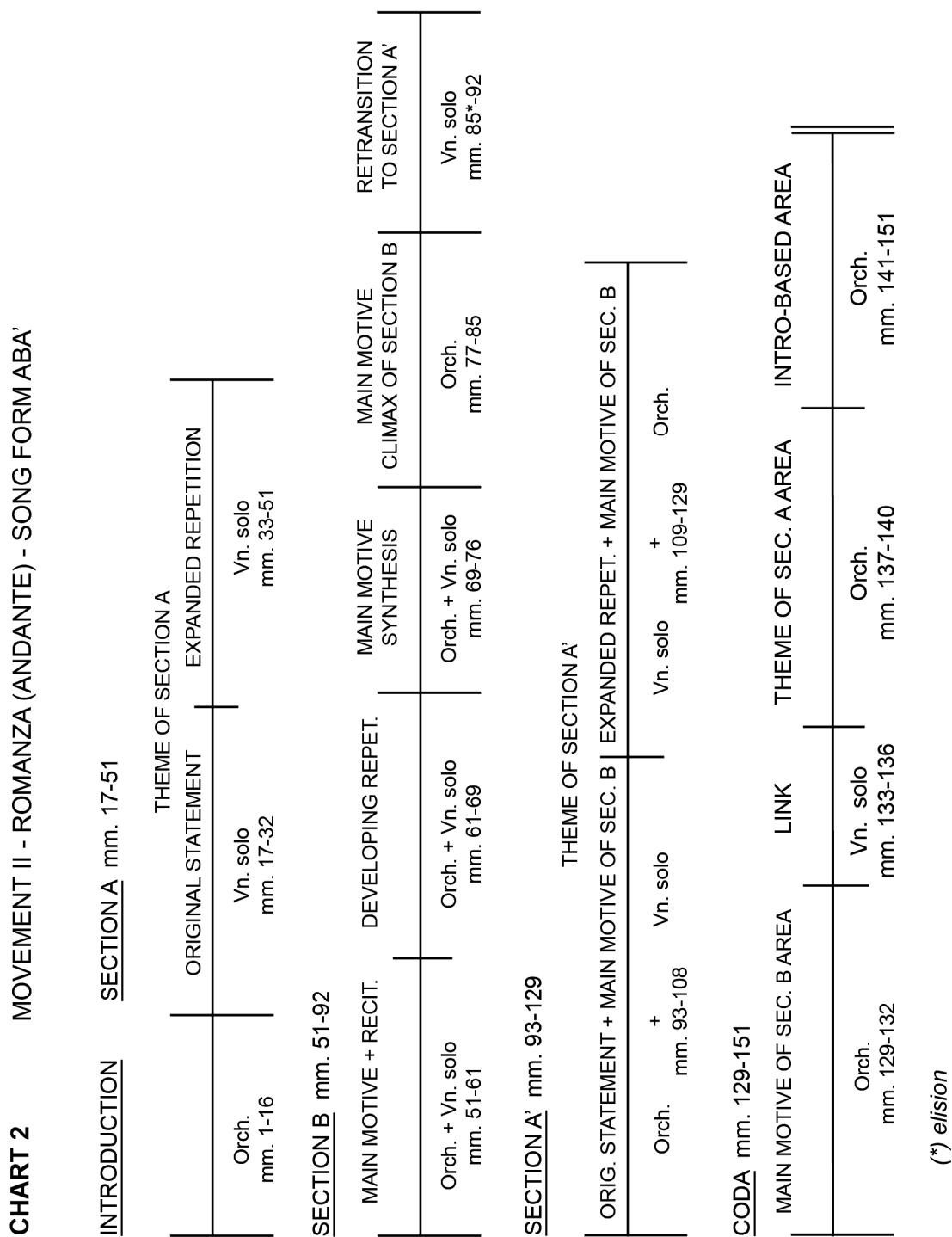
## CHAPTER 2 FORMAL ANALYSIS

The concerto has a traditional form of three contrasting movements: *Allegro moderato*, *Romanza (Andante)* and *Finale (Vivace assai)*. The first movement is a nineteenth-century version of the hybrid sonata concerto, the second is an ABA song form, and the *Finale* is a rondo. Formally, the piece is rather conventional and fits within the style of late-Romantic violin concertos. However, it also has original ideas not to be found elsewhere, such as the presentation of the first theme by the solo violin in unaccompanied chords. It shows the influence of Tchaikovsky's music, in particular his Violin Concerto in D Major, op. 35, with long lyrical melodies, cadenza placement, and certain solo violin figurations. The use of Wagnerian harmonic language is less obvious because it is mixed with nostalgic Slavic harmonies. The *concertante* style is present in the treatment of solo and orchestral parts as competing voices.

The simplified analytical chart illustrates each movement's formal outline. (See the charts on the next three pages of the document.)







**Figure 2.** Analytical chart of the second movement.

**CHART 3** MOVEMENT III - FINALE (VIVACE ASSAI) - RONDO FORM (ABACA)

INTRODUCTION		SECTION A mm. 10-62		SECTION B mm. 62-111		SECTION A' mm. 112-155	
REFRAIN	TRANSITION	EPISODE I	RETRANSITION	REFRAIN SHORTENED	TRANSITION		
Orch. mm. 1-9	Vn. solo mm. 10-48	Orch. mm. 48*-62	Vn. solo mm. 62-78	Vn. solo + Orch. mm. 78*-111	Vn. solo mm. 112-142	Orch. mm. 142*-155	
<b>SECTION C</b> mm. 156-233							
EPISODE II		INTERRUPTION		EPISODE II cont. of		RETRANSITION	
ORIG. STATEMENT	EXPANDED REPET.	INTROD.-BASED	EXPANDED REPET.	INTROD.-BASED	INTERRUPTION	INTROD.-BASED	
Orch. mm. 156-171	Vn. solo mm. 172-196	Orch. mm. 196*-200	Vn. solo mm. 200-204	Vn. solo mm. 204*-208	Orch. mm. 208*-233	Vn. solo + Orch. mm. 208*-233	
<b>SECTION A''</b> mm. 234-307 <b>CODA</b> mm. 308-321							
REFRAIN	TRANSITION	MVT. I THEME 1		CODETTA			
Vn. solo mm. 234-272	Vn. solo + Orch. mm. 272*-307	Vn. solo + Orch. mm. 308-312	Vn. solo + Orch. mm. 313-321				

(\*) elision

**Figure 3.** Analytical chart of the third movement.

## 2.1. First movement: *Allegro moderato*

### 2.1.1. Introduction

The first movement, *Allegro moderato* (mm. 1-108), opens with a six-measure orchestral introduction. According to Adam Walaciński, such brevity is a Romantic rather than Neoromantic feature, as it minimizes the symphonic role of the orchestra and places the solo instrument in the fore.<sup>87</sup> The orchestral prologue announces the thematic motives but not the theme. The main motivic ideas are a melodic wind fanfare followed by two full-orchestra chords. The fanfare receives its character from the instrumentation (two horns and a bassoon) and rhythm (three eighth notes and a half note) and is repeated immediately with rhythmic variation.<sup>88</sup> The use of horns for the presentation of the most significant motives is a characteristic feature of the whole piece. This introduction is an easily-recognizable inverted variation on the opening of the Tchaikovsky Piano Concerto in B-flat Minor, no. 1. The fanfare motive in both pieces is in the horns' part. In this intentional quotation Karłowicz pays tribute to his favorite composer.

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<sup>87</sup> Elżbieta Dziębowska, "Tworzość Symfoniczna" (Symphonic works), in *Z Życia i Twórczości Mieczysława Karłowicza* (From the life and works of Mieczysław Karłowicz), Elżbieta Dziębowska, ed. (Cracow: PWM, 1970), 71.

<sup>88</sup> Mietelska-Ciepierska, "Koncert Skrzypcowy," 55.

(A) Karłowicz, violin concerto, introduction, fanfare motive, mm. 1-2.<sup>89</sup>

(B) Tchaikovsky, piano concerto in B-flat Minor, introduction, mm. 1-3.<sup>90</sup>

**Example 2-1:** (A) Karłowicz, violin concerto, introduction, fanfare motive, mm. 1-2,<sup>89</sup>  
 (B) Tchaikovsky, piano concerto in B-flat Minor, introduction, mm. 1-3.<sup>90</sup>

This orchestral motive returns throughout the movement in structurally important fragments and always involves the horns as a main part.

The opening has an interesting harmonic plan as it does not start in the tonic. Instead, the whole introduction is a prolongation of a gradually unfolding dominant E major chord which is obscured in the fanfares but implied by the consistent pedal note E in the celli and double basses. The E major dominant seventh concludes the introduction (m. 6), and the first A major tonic chord appears in the solo violin entrance (m. 7).

<sup>89</sup> Example 2-1A from: Mieczysław Karłowicz, *Koncert Skrzypcowy Op. 8* (Violin concerto op. 8), full score, Grzegorz Fitelberg edition (Cracow: PWM, 1952).

<sup>90</sup> Example 2-1B from: Pyotr Il'yich Tchaikovsky, *Piano Concerto in B-flat Minor, no. 1, op. 23*, miniature score (London: Eulenburg, n.d.).

### ***2.1.2. Exposition***

The exposition (mm. 7-108) does not follow the traditional formal scheme of a double exposition. Instead of an orchestral presentation of the themes preceding the soloist's entrance, the soloist initiates the first theme immediately after the introduction material. The first theme area (mm. 7-42) divides into three sections:

- The original statement of the first theme in the violin solo part (mm. 7-14),
- The link based on the first theme in the solo violin and orchestra (the anacrusis to m. 15 to the downbeat of m. 28), and
- The orchestral statement of the expanded first theme (m. 28 to the downbeat of m. 42).

The eight-measure long initial first theme (mm. 7-14) forms a contrasting period in which the beginning of the second phrase is derived from the inversion of the beginning of the first phrase. The theme divides into a four-bar antecedent phrase and a four-bar consequent phrase, with a half cadence at the end of the antecedent and a perfect authentic cadence at the end of the consequent. The theme is created out of two original ideas:

1. a rhythmic head motive (m. 7 and the downbeat of m. 8) and its inversion (m. 11 and the downbeat of m. 12), and
2. a variation on the repeated fanfare motive from the introduction (the anacrusis to m. 9 to the first half of m. 10).

Both ideas are developed in measures 12 to the downbeat of measure 14, creating a third segment that is a synthesis of the former two as described by Agnieszka Mietelska-Ciepierska in her thesis.<sup>91</sup>

The music modulates rapidly in the second phrase and ends in the dominant key, E major, as a stable arrival with a perfect authentic cadence. The modulation takes place in measure 12, and uses a common chord C-sharp minor as a pivot. The thematic modulation is an example of the non-traditional structural feature of this concerto since thematic statements in sonata form are usually harmonically stable areas.

The head motive consists of a half note, a dotted quarter note with an eighth note, and a half note. Varied presentations of this rhythmical statement return often within the movement as the work develops.



**Example 2-2:** Karłowicz, first movement, first theme, head motive, mm. 7-8.<sup>92</sup>

The solo violin fanfare motive and its repetition (the anacrusis to m. 9 through the first half of m. 10) applies rhythmic diminution, making it bear an even stronger resemblance to the orchestral introductory motive (compare it with the anacrusis to m. 1 and the anacrusis to m. 2). The ascending scale in measure 10 is an energizing linear anacrusis to the second part of the

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<sup>91</sup> Mietelska-Ciepierska, “Koncert Skrzypcowy,” 60.

<sup>92</sup> Example 2-2 from: Mieczysław Karłowicz, *Concerto pour Violon*, solo part, original edition (Warsaw: Gebethner and Wolff, 1922-1925).

theme. This gesture adds motion and dramatic impetus to the static chordal texture and becomes a characteristic motivic figure for the theme.

The fact that the first statement of the first theme (mm. 7-14) is played by the unaccompanied solo violin is an original and daring idea. Karłowicz balanced the disproportionate sound, texture, and volume of the preceding orchestral introduction and the solo first theme with the unusual treatment of the violin. The typically melodic instrument is given a complete and independent melodic and harmonic theme, realized through the application of chords and multiple stops. The theme never returns in this unique solo instrumental version.

The short link, which occurs between the anacrusis to measure 15 and the downbeat to measure 28, is the first virtuosic display for the solo violin. It begins in the orchestra with the second motive of the first theme, the three eighth notes, imitatively introduced with inversions in all orchestral voices from the flute to the basses. The solo violin re-enters with chords and develops into falling melodic passages. This dual idea of combining vertical chords and linear passages, which started in the introduction, returns in the closing section of the exposition (mm. 99-102) and is one of the important structural factors of the whole concerto. The modulating harmony of the transition leads back to A major at measure 28 and to a second statement of the first theme.

Although the composer abstained from the traditional orchestral exposition of themes preceding the solo exposition, the first theme receives its full orchestral presentation nevertheless (m. 28 to the downbeat of m. 42). The preceding link section and the orchestral statement of the theme are connected by an elision on the downbeat of measure 28. In the orchestral version, where the material is unchanged from the primary statement for six measures and starts to transform at measure 34, the original theme is extended to fifteen measures. The extension of the



theme results in an increase of dramatic character and a prominent climax point in measure 36. The theme expands by motivic repetitions (mm. 34-35, 36-37, and 38-39) and through application of different registers. The major difference between the original and the second statement of the first theme is in the harmonic plan: the solo theme modulates to the dominant (E major), while the orchestral theme moves to the mediant (C-sharp minor) in measures 36-37.

The transition from the first theme area to the second occurs between measure 42 and the downbeat of measure 61. The downbeat of measure 42 is an elision, being the last beat of the first theme area in the orchestra and the beginning of the transition in the solo violin. The solo part consists entirely of double stops, rhythmicized mainly in eighth-note triplets, and bears textural resemblance to the solo first theme. The harmonic tensions are not resolved, reminding one of Wagnerian harmonic features. The orchestral material is based on two main motives from the first theme: the dotted head motive (horn and flute m. 45, and violas m. 46), and the three rising eighth notes, moving imitatively through various instruments (flutes m. 47, violas m. 48, oboe m. 49, violas, flutes, and oboes m. 50). At the end of a fragment starting in measure 55, the music calms to set up the lyrical atmosphere of the second theme. The double basses and celli prepare the dominant to the key of E major on a pedal note B which supports the modulation.

The second theme begins on the second beat of measure 61 and ends on the downbeat of measure 81. The second theme is a homophonic, lyrical melody, accompanied by the wind section, so it has strongly contrasting character when compared to the polyphonic, energetic, and unaccompanied first theme.



**Example 2-3:** Karłowicz, first movement, second theme, mm. 61-81.<sup>93</sup>

In her thesis, Mietelska-Ciepierska subdivides the second theme into three sections: measure 61 to the middle of measure 68, the middle of measure 68 to the middle of measure 72, and the middle of measure 72 to measure 81.<sup>94</sup>

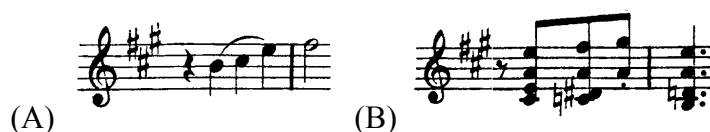
Formally, the second theme is a five-phrase group consisting of four-measure phrases, except for the last phrase, which is expanded to five measures, ending on the downbeat of measure 81 with an imperfect authentic cadence. The first two phrases complement each other in the fashion of antecedent and consequent phrases (m. 61 to the downbeat of m. 68), as do the third and fourth phrases. A rhythmic shift occurs as the third and fourth phrases start with an anacrusis of two quarter notes. In addition, the fourth phrase motivically develops the third phrase in diminution (the anacrusis of m. 69 to m. 76). The fourth phrase (the anacrusis of m. 73 to m. 76) subdivides into two-bar semi-phrases. In measure 76 another rhythmic shift occurs in the phrase structure with the return of a regular construction without an anacrusis: the last two quarter notes of this measure belong to the fourth phrase and are not an upbeat for the subsequent one. To support this opinion one needs to refer to the score. Directly on the downbeat of measure

<sup>93</sup> Example 2-3 from: Ibid.

<sup>94</sup> Mietelska-Ciepierska, "Koncert Skrzypcowy," 82.

77 the composer applies changes in the dynamic level and note values in the orchestra, but the most important argument is a solo horn entrance on the downbeat of this measure, which parallels the solo part in the intervals of sixths.

The opening of the second theme is motivically derived from the second main motive of the first theme: the ascending eighth notes with intervallic variation and augmentation to quarter notes.



**Example 2-4:** Karłowicz, first movement, (A) second theme opening, mm. 61-62; (B) first theme, second motive, mm. 8-9.<sup>95</sup>

The dotted rhythm and the syncopation in measures 70-71 also bear resemblance to the first theme, as does the concluding ascending scale in measure 80, which reminds one of its faster version from measure 10.



**Example 2-5:** Karłowicz, first movement, thematic scales, (A) second theme, m. 80; (B) first theme, m. 10.<sup>96</sup>

Such motivic cohesion in strongly-contrasting themes demonstrates the artistry of the composer.

<sup>95</sup> Example 2-4 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>96</sup> Example 2-5 from: Ibid.

A short orchestral link from beat two in measure 81 to the downbeat of measure 89, based on the second theme material, leads to the closing section of the exposition.

The material of the closing section (second beat of m. 89 to m. 108) reintroduces the first theme's head motive and its chordal texture in the solo violin part. The wind section repeats the head motive (m. 91) in the form of a *concertato* dialogue with the soloist. This is followed by double-stop virtuosic passages and melodic development of the first theme's head motive. The two motives from the introduction return at the end of the section (mm. 107-109), and it creates a short postlude that effectively frames the entire exposition. The melody and rhythm of the fanfare are slightly varied.



**Example 2-6:** Karłowicz, first movement, end of exposition, fanfare motive, mm. 107-108.<sup>97</sup>

The orchestral postlude reinforces the harmonic cadence in E major in a codetta manner, therefore concluding the exposition, like the first theme, on an E major chord, the dominant of the home key. It can be argued that the downbeat chord of measure 109, C major, could be included in the exposition. Although it belongs motivically to the fanfare postlude, harmonically it presents a deceptive cadence leading to the tonality of the development. It is more suitable to

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<sup>97</sup> Example 2-6 from: Mieczysław Karłowicz, *Violin Concerto in A Major Op. 8*, piano arrangement, Antoni Cofalik edition (Cracow: PWM, 1994).

follow the composer's major division and treat his double bar at the end of measure 108 as the end of the exposition.

### ***2.1.3. Development***

The concise development (mm. 109-175) is rather conventional in its techniques and employs the main motives from both themes. It divides into three major sections, which are visually separated by double bar lines. The first section develops the head motive from the first theme (mm. 109-142). The second section is in two parts: the first is based on the second theme (mm. 143-150), and the second is based on the exposition closing section's material (m. 151 to the downbeat of m. 163). The third section further develops the second theme again and reintroduces material from the introduction to the piece (mm. 163-175). If each motive is considered a sectioning factor, the development creates a skeletal version of the exposition.

The first main section, based on the material of the first theme area, occurs between measures 109 – 142 and subdivides into four subsections, depending from the particular motive application. The first subsection (mm. 109-126) employs in the solo violin part the head motive from the first theme. This fragment begins in C major, passes through the upper mediant key, E minor (mm. 114-118), and brings back the key of C, but in the minor mode (mode mixture) in measure 119. The solo part is a recitative. The entrances of the head motive (mm. 110 and 119) are rhythmically shifted within measures as rhythmic variations on the original statement.<sup>98</sup>

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<sup>98</sup> Mietelska-Ciepierska, "Koncert Skrzypcowy," 111.



**Example 2-7:** Karłowicz, first movement, first theme's head motive in development, (A) mm. 110-111; (B) mm. 119-120.<sup>99</sup>

The second subsection (mm. 127-130) applies the ascending three-eighth-notes motive from the first link in the manner of orchestral polyphonic imitation. Thematic material is in the orchestral part only. The fragment is in B minor and is harmonically stable. In the third subdivision (m. 131 to the downbeat of m. 139) the orchestra is engaged in stretto of both formerly-used motives of the first theme area, developed by augmentation, inversion or another form of interval or rhythmic variation. The soloist accompanies in double-stop and melodic figurations. Harmonically, the section begins in B minor and modulates to F-sharp minor (m. 136), the key of the next division. The fourth subsection (mm. 139-142) closes the area with a continuous use of the first theme's motives in the solo part restatement of the head motive in F-sharp minor. This transitional fragment modulates chromatically to the key of C major, the tonality of the next section.

The second main section, based on the second theme motives, takes place between measures 143-150. There is a quotation of the initial four measures of the theme in the horn part (mm. 143-146). When repeated in the cello part (mm. 147-150) it is treated with variation in the melody. The solo part has the countermelody in the style of the second theme. The section begins in C major which dissolves into the unsettled harmony of the next major fragment.

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<sup>99</sup> Example 2-7 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

The third main section occurs between measure 151 and the downbeat of measure 163 and refers to the closing section of the exposition. It subdivides into two subsections. The first subsection (mm. 151-154) restates the first theme's head motive in the violin solo part in a form of a dialogue between the soloist and the orchestra (compare to the exposition, mm. 89-91). The head motive gains dramatic character with chromatic unstable harmony. For the first time in the development the thematic material is shared by the soloist and the orchestra. In the second subsection (m. 155 to the downbeat of measure 163), the brilliant passages in the violin solo part resemble the passages from the closing section of the exposition. In measures 159-163 the orchestra recalls the dotted head motive in rhythmic diminution. This subsection starts in G minor but modulates to arrive on E major at the closing cadence (the downbeat of measure 163), the dominant of the home key.

The fourth main section is purely orchestral and forms a transition to the soon-to-appear solo violin cadenza. It takes place between the second beat of measure 163 and measure 175 and is based on the second theme and the introduction. As a last portion of the development, it modulates back to the original A major key. It also emphasizes in the pedal note (E) the dominant, the E major chord, which closes the section with a half cadence (m. 175). The section subdivides into three subsections. The first one (m. 163 to the second beat of m. 167) is a shortened version of the previous second main section (mm. 143-150); however, this time the second theme is in the key of the first theme, A major. The second subsection (the third beat of m. 167 to the downbeat of m. 171) creates a non-thematic link with unstable and chromatic harmony. In the third subsection (the second beat m. 171 to m. 175), which leads directly to the cadenza, the introductory material of the horns and trumpets fanfare motive is rescored to full-orchestral chords. The fanfare's original eighth-note values are augmented to quarter notes.



**Example 2-8:** Karłowicz, first movement, development, fanfare motive, mm. 171-175.<sup>100</sup>

#### 2.1.4. Cadenza

The solo violin cadenza (mm. 176-189), placed unconventionally before the recapitulation, is written out by the composer. It is compact in size with a total length of only fourteen measures. Motivically, it divides into three parts:

1. A recitative-like two-measure idea with a rhythmically varied repetition with embellishment in a manner of the fanfare motive (mm. 176-179)
2. The chordal head motive of the first theme (m. 180 to the downbeat of m. 182)
3. The double-stop figurations with a written-out accelerando by diminution of note values in Beethovenian style (mm. 182-189).

The cadenza is based on the first theme material only, and it emphasizes the formal priority of this theme over the second theme. The intentional lack of second theme ideas supports the analytic statement that this theme is a derivative of the concerto's primary theme (see Example 2-4).

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<sup>100</sup> Example 2-8 from: Karłowicz, *Violin Concerto*, piano arrangement, Cofalik ed.



### 2.1.5. Recapitulation

The recapitulation (m. 190 to the downbeat of m. 290) is conventional, with small changes in instrumentation or slight varied development of motives. It follows the expectation of bringing back both themes in the home key. The first theme area (mm. 190-225) divides again into three parts: the original statement of the first theme (mm. 190-197), the link (the anacrusis to m. 198 to the downbeat of m. 211), and the expanded orchestral first theme (m. 211 to the downbeat of m. 225).

The major change is in the presentation of the original statement of the first theme. The recapitulation starts similarly to those of Tchaikovsky's or Mendelssohn's violin concerti, with an orchestral thematic entrance (the first theme's original statement in the woodwinds, mm. 190-197), accompanied by figurations and the theme in the solo part. Melodically and harmonically, the material for the solo part is thematic and sounds like a double-stop figurative variation over the theme. However, the rhythm and a *spiccato* articulation follow the expression of the cadenza. The first theme loses its former heroic character, which here becomes rather lyrical.

**Example 2-9:** Karłowicz, first movement, recapitulation, first theme, mm. 190-193.<sup>101</sup>

<sup>101</sup> Example 2-9 from: Karłowicz, *Koncert Skrzypcowy Op. 8*, full score, Fitelberg ed.

The linking section has minor modifications in orchestral instrumentation (i.e., compare from the anacrusis to m. 15 through m. 16, and from the anacrusis to m. 198 through m. 199). There is a change in the solo part in measures 200-205 in which the former vertical chordal motive is replaced with a broken melodic arpeggiation. The expanded orchestral first theme has no changes.

The first theme-based transition to the second theme (m. 225 to the downbeat of m. 244) traditionally varies from the previous presentation in the exposition due to its harmonic role. It ends in the key of A major, preparing the tonic entrance of the second theme. The change begins in measure 231 by respelling notes from the exposition enharmonically and giving them a different function.

The second theme (second beat of m. 244 to the downbeat of m. 264) has no significant changes, except for remaining in the tonic key, A major, and the varied scoring. Here the strings are the main accompanists for the solo instrument. The brief orchestral link (m. 264 to the downbeat of m. 272) has thicker orchestration than in its previous appearance.

The closing section of the recapitulation (second beat of m. 272 to the downbeat of m. 290) is slightly recomposed in comparison with the closing section of the exposition but includes the same motives.

#### ***2.1.6. Coda***

The coda of the first movement is in four sections. The first section (second beat of m. 290 to the downbeat of m. 307) is a synthesis of thematic and transitional motives. The melodic passages in the solo violin part in measures 291 and 293 are inverted from the passages in measures 100 and 102 from the closing section of the exposition, and measures 283 and 285

from the closing section of the recapitulation. The initial, solo-part-only material is rewritten as a *concertato* dialogue between orchestra and soloist as a one-bar alternation of head motive chords in the brass section and melodic figurations in the solo violin. The two-voice figuration in the solo part (m. 296) is derived from the closing section of the exposition (mm. 105-106). For three measures (mm. 298-300) the material from the second theme returns in the solo part in the tonic key. It is elaborated by a double-stop texture which is characteristic of the first theme. In the solo voice, measures 301-302 are derived from measures 95-96 and measures 278-279. In bars 300-301, the horns, bassoons and celli intone the revised motive from the introduction, the initial rising eighth notes. The variation features reordering of intervallic elements and augmentation of note values. In the introduction, the initial interval of a second is followed by a melodically-unfolding triad. The gesture is reversed, so the chord comes first, and the interval of a second follows. Even closer material derivation may be associated with the measures leading into the cadenza (mm. 171-173) which use already-augmented values of quarter notes.



**Example 2-10:** Karłowicz, first movement, coda, cello fanfare motive, mm. 300-301.<sup>102</sup>

The last four measures of the first part of the coda, the soloist's double-stop and melodic figurations, lead into a perfect authentic cadence in the key of A major.

The second section (second beat of m. 307 to m. 310) is a four-measure-long *Più mosso*, a virtuosic double-stop display for the solo violin. Formally insignificant, this short fragment

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<sup>102</sup> Example 2-10 from: Ibid.

contains an interesting coloristic harmonic effect of the parallel chords' chromatic rising progression. The third section of the coda is the last presentation of the first theme's head motive and its variations in *Tempo primo* (m. 311 to the downbeat of m. 315) with the unified forces of the soloist and the orchestra.

The concluding fourth section (second beat of m. 315 to the downbeat of m. 321) synthesizes the two variations of the introductory motives formerly present. If one compares measures 315-318 to measures 171-174, representing the augmented initial motive, and measure 319 to the downbeat of measure 321 and measure 107 to the downbeat of measure 109, they all correspond with the first two measures of the orchestral opening.

(A)

(B)

**Example 2-11:** Karłowicz, first movement, coda, fanfare motives, (A) mm. 315-318; (B) mm. 319-321.<sup>103</sup>

<sup>103</sup> Example 2-11 from: Karłowicz, *Violin Concerto*, piano arrangement, Cofalik ed.

Starting from *Tempo primo* (m. 311), the soloist becomes a part of the orchestra. Thus, the composer unifies the two *concertante* forces in a symphonic manner. This is a typical late Romantic trend in the conclusion of movements of solo concerti. The downbeat of measure 321 is a formal end of the *Allegro moderato*. The horns, which played a significant motivic role throughout the first movement, link the first and the second movements in their solo octaves on the tonic note A (second beat of m. 321 to m. 322), as the next movement starts *attacca*.

## 2.2. Second movement: *Romanza (Andante)*

The title *Romanza* was used by Karłowicz in reference to the late eighteenth century type of instrumental “romance” in the ABA song form. Mozart employed this form for the second movement of his Piano Concerto in D Minor, K. 466 and for several of his horn concerti. For his violin concerto, Karłowicz returned to the old-fashioned classical form of a “romance,” since by the nineteenth century it had evolved into an independent short character piece with no specific structure.<sup>104</sup> It could also be possibly Karłowicz’s allusion to the second Violin Concerto in D Minor, op. 22 by Wieniawski.

In the key of F major, the lower chromatic mediant of A major, and in triple meter, it further contrasts with the surrounding movements in its slow tempo (*Andante*) and the peaceful character. A lyrical and intimate quality is present in the outer A sections, while the B section contrasts through its use of animated tempo and dramatic content.

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<sup>104</sup> Roger Hickman: 'Romance', *Grove Music Online* ed. L. Macy (Accessed 2 November 2006), <<http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>>.

### 2.2.1. Introduction

The movement starts with a sixteen measure orchestral introduction in which the muted strings' subtle coloristic timbre reminds one of a Wagnerian "carpet of string sound."<sup>105</sup> Similarly to the previous movement's opening, the tonic key is presented gradually, with the first F major chord appearing in measure 8. The structurally significant "sigh" motives (half note descending appoggiaturas) appear as leitmotifs of the *Romanza*, since they are present at all times in the orchestral accompaniment. The "sigh" motive in measures 9-12 is scored as a coloristic dialogue between the flutes and clarinets, and the strings.

The musical score for measures 10-13 of the second movement of Karłowicz's Concerto for Clarinet, Op. 8, is shown. The score is in F major and 3/4 time. It features parts for Flute I and II, Oboe I and II, Clarinet I and II, and Violin I and II. The 'sigh' motive is a half-note descending appoggiatura. In measures 10-11, the flute and clarinet play this motive in a 'solo' part, with the flute part marked 'p' (piano). In measure 12, the violin part plays the motive 'unis' (unison).

**Example 2-12:** Karłowicz, second movement, "sigh" motive, mm. 10-13.<sup>106</sup>

<sup>105</sup> Barry Millington: 'Wagner, Richard', *Grove Music Online* ed. L. Macy (Accessed 16 November 2006), <<http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>>.

<sup>106</sup> Example 2-12 from: Karłowicz, *Koncert Skrzypcowy Op. 8*, full score, Fitelberg ed.

### 2.2.2. *The A section*

The A section (m. 17 to the downbeat of m. 51) opens with the theme in the solo violin, which is accompanied by muted strings. The theme is repeated to form two parts: the original presentation (mm. 17-32), and an expanded and altered second one (m. 33 to the downbeat of m. 51). The theme's original presentation consists of two eight-measure phrases, creating a contrasting period, with each phrase divided into two four-measure semi-phrases. Both phrases share a parallel arch shape which corresponds to the dynamic arch plan.

The image displays two staves of musical notation in G major, 4/4 time. The first staff, labeled 'first phrase', begins with a dynamic marking of *p espr.* and is divided into two four-measure semi-phrases by a bracket. The second staff, labeled 'second phrase', begins with a *cresc.* marking and ends with a *mf* marking. It is also divided into two four-measure semi-phrases. Both phrases exhibit a parallel arch shape, with dynamics increasing to a peak and then decreasing.

**Example 2-13:** Karłowicz, second movement, section A, main theme, eight-measure-phrase analysis, mm. 17-32.<sup>107</sup>

In another possible reading, the theme forms a contrasting double period (*a b c d*), with each phrase being four measures long. The motivic material is shared, hence the *c* phrase is derived from the *a* phrase and the *d* phrase is derived from the *b* phrase.

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<sup>107</sup> Example 2-13 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

**Example 2-14:** Karłowicz, second movement, section A, main theme, four-measure-phrase analysis, mm. 17-32.<sup>108</sup>

The original thematic statement has a soft dynamic (*piano* to *mezzo piano*) and a peaceful, rhythmic pace of mainly quarter notes. The most elaborate version of the “sigh” motive occurs in the flutes and clarinets in measure 32, embellishing the cadence with descending *staccato* eighth-note chords.

The theme repeats in an extended version in the violin solo part an octave higher (mm. 33-51). The first phrase of the recurring theme (according to an eighth-measure-phrase analysis, mm. 33-40) repeats without major changes. A slight variation is achieved by the more active orchestral accompaniment and the addition of a solo bassoon countermelody to the solo violin’s theme (mm. 33-37). The second phrase, however, is eleven measures long (m. 41 to the downbeat of m. 51) and presents contrasting melodic material and rhythmic animation (mostly eighth notes).

The A section’s dynamic *forte* climax occurs in measure 47, which coincides with the pinnacle of the register on the theme’s highest pitch, C<sup>7</sup>, in the solo part. However, the last cadence does not deliver a harmonic resolution. While in measure 51 the solo part concludes on

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<sup>108</sup> Example 2-14 from: *Ibid.*



the tonic chord member, A<sup>4</sup>, the orchestral part creates a deceptive, weak cadence with the use of the chromatic mediant, an A major chord in the first inversion. The music proceeds immediately to the next major division, the B section.

### 2.2.3. *The B section*

There is a miniature two-measure transition between the A and the B section (m. 51 to the eighth-note downbeat of m. 53) with the viola part's syncopated A<sup>3</sup>. It is derived from the horn transition between the first and the second movement (compare the first movement mm. 321-322 and the second movement mm. 51-52).

(A) Musical notation for the second movement transition, showing parts for Clarinet (Cl.) and Viola (Vle). The Viola part has a syncopated A<sup>3</sup> chord.

(B) Musical notation for the first movement transition, showing a Clarinet (Cr.) part. It is marked *ritenuto*, *ff*, and *molto dim.*

**Example 2-15:** Karłowicz, (A) second movement, link to B section, mm. 51-52; (B) first movement, link to second movement, mm. 321-322.<sup>109</sup>

The material used for this transition continues in the first section and generates an interesting independent musical idea. The violas' syncopated pedal-note ostinato (mm. 51-56) is embellished by upper and lower half steps, and this changes the monotonous recitation into an expressive lament. A shortened version of the motive reappears in the double basses and celli on

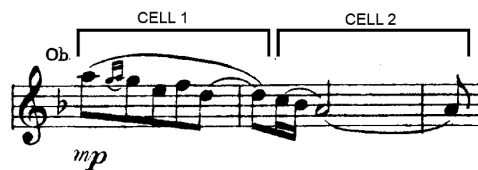
<sup>109</sup> Example 2-15 from: Karłowicz, *Violin Concerto*, piano arrangement, Cofalik ed.

D<sup>3</sup> (mm. 62-64). Unfortunately, this distinctive idea is abandoned by the composer and never recurs nor receives any further development.

The middle section (mm. 51-92) has no specific form, but is rather a freer, rhapsodic and improvisatory structure. There is no theme; instead, there is a main motive, which is treated like a Wagnerian leitmotif. The harmony in the B section is unstable and the keys modulate frequently. Common sonorities are diminished and fully diminished seventh chords which are related to the main motive's harmonic development.

In the contrast with the A section, the phrase length in the B section forms a four-measure division and results in a seemingly faster pace of the music. This is also accomplished by diminution in note values (sixteenth notes, thirty-second notes, and sixteenth-note triplets) and by *accelerando* between measures 77 and 82.

The main motive continuously develops and culminates in measures 83-84, where it receives a prominent and dramatic presentation by horns and trumpets, the instruments which play the most important motives in the piece. The motive is compound and is composed of two cell-ideas, each a measure long. The head idea, the descending eighth notes, is derived from the "sigh" motives in the prologue to the *Romanza*, particularly from measure 5, in the top melodic voices. The choice of intervals (a second and a third), however, finds the roots in the orchestral introduction to the first movement, the fanfare motive. The second cell of section B's main motive is a closing gesture which develops in subsequent presentations.



**Example 2-16:** Karłowicz, second movement, section B, main motive, mm. 53-55.<sup>110</sup>

The first subsection of the B section takes place between the second eighth-note beat of measure 51 and the eighth-note downbeat of measure 69. It further subdivides into two corresponding fragments repeated with minor alterations (m. 51 to the eighth-note downbeat of m. 61, and m. 61 to the eighth-note downbeat of m. 69). The main motive is introduced by the wind instruments. The solo oboe initiates the quiet and passive version of the motive as an unfolded and elaborated D minor chord (mm. 53-54). It gains an ornamented variation in an immediate imitation in the flutes (mm. 55-56). The violin solo part has the character of an improvisatory recitative. The first solo entrance in G minor (mm. 57-61) marks the return of the double-stop texture, an off-string articulation, dotted rhythmic figure, and syncopations. All these features are associated with the first movement's first theme area. As the fragment repeats (mm. 61-69), the main motive returns in the celli and flutes *mezzo forte*, and becomes transformed harmonically into a fully-diminished seventh chord (mm. 61-64). The second violin solo entrance repeats the previous one in the key of C minor.

In the second subsection, which spans between the second eighth-note beat of measure 69 and the eighth-note downbeat of measure 76, a temporary mitigation of the motive's growing dramatic quality takes place. This occurs in a quiet solo flute statement, where the motive becomes a dominant seventh chord in G major (mm. 69-72). In the same measures, the melodic

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<sup>110</sup> Example 2-16 from: Karłowicz, *Koncert Skrzypcowy Op. 8*, full score, Fitelberg ed.

shape of the solo violin phrase resembles the arch construction from the A section's theme. Similarly, the rhythmic figures are derived from the thematic motives (compare mm. 47, 70 and 72).

During the whole B section, the motive appears only once in the solo violin part (mm. 75-76). It is delivered as the conclusion of the middle section's solo part and as a climax of the heroic version of the motive *fortissimo* on an unfolding C major chord. The solo motive is imitated by the combined bassoons, celli and double basses (m. 76). This response serves as a bridge to the next division of the B section.

The third subsection, which lasts from the second eighth-note beat of measure 76 to the eighth-note downbeat of measure 85, introduces the motive's imitative development and leads into a second climax in the orchestra. The emphasis is placed on the motive's head part with its entrances overlapping the second motivic idea in *stretto*. The reinforced instrumentation divides the orchestral forces into two competing groups in contrasting registers. The violins lead an alternating dialogue with the lower strings and the bassoons (mm. 77-80). The harmonic tension grows with the use of modulating fully-diminished seventh chords. Because of the chord's interval construction (all minor thirds, which do not specify the root of the chord) it can resolve in many ways, therefore it brings tension through a lack of specified direction. The long-lasting harmonic tension without a clear resolution is Karłowicz's favorite harmonic feature borrowed from Wagner. Measures 81 to 84 is the orchestral pinnacle of the main motive's development with a second climax of the B section. The main motive, present in the violins and woodwinds, receives a new melodic shape with enlarged intervals and two-way direction (mm. 81-82).

The image shows a musical score for Violins I and II. The top staff is labeled 'I' and the bottom staff is labeled 'II'. Both staves have a 'cresc.' marking below them. The music is in 3/4 time and features a melodic line in the upper voice and a supporting line in the lower voice. The key signature has one flat (B-flat).

**Example 2-17:** Karłowicz, second movement, section B, mm. 81-82.<sup>111</sup>

In the climax, the head of the main motive returns to its original descending shape (m. 83). The culmination is presented by the horns and the trumpets. The motivic pitches, together with the other instruments' accompaniment, build a fully-diminished seventh chord on C-sharp.

The retransition to the A' section (mm. 85-92) is marked *Tempo I* and forms the fourth subsection of the B section. It plays a similar role as the earlier introduction to the A section and is in the character of the soon-to-appear theme. It coincides with an elision on the downbeat of measure 85. The solo violin's melody (mm. 85-88) bears the features of the theme, particularly the rhythmic similarity (compare mm. 47, 86, and 88). The solo horn takes over the solo violin material (mm. 89-91) continuing the rhythmic outline. The melodic motive imitates the solo violin's material from measure 48 and is also a retrograde version of the solo part that concludes the A section in measure 50.

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<sup>111</sup> Example 2-17 from: Ibid.

(A)

(B)

**Example 2-18:** Karłowicz, second movement, (A) B section, horn part, mm. 89-91; (B) A section, solo violin, mm. 50-51.<sup>112</sup>

#### 2.2.4. The A' Section

The A' section (m. 93 to the eighth-note downbeat of m. 129), which is slightly recomposed, synthesizes smoothly the contrasting material from both sections into an organically unified segment. The complete original statement of the theme (mm. 93-108) is played by the orchestra (flute, horn and cello) and is accompanied by the solo violin's countermelody which is based on the main motive from the B section. The avoidance of mechanical repetition is visible in details, such as cadence embellishments in the flutes and clarinets, developed melodically and animated rhythmically (compare mm. 32 and 108).

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<sup>112</sup> Example 2-18 from: Ibid.

(A) Musical notation for the A' section (mm. 108-109). It features two staves: Flute I and II (top) and Clarinet I and II (bottom). The flute part starts with a dynamic marking of *mp* and ends with *p*. The clarinet part also starts with *mp* and ends with *p*.

(B) Musical notation for the A section (mm. 32-33). It features two staves: Flute I and II (top) and Clarinet I and II (bottom). The flute part starts with a dynamic marking of *p* and ends with *pp*. The clarinet part also starts with *p* and ends with *pp*.

**Example 2-19:** Karłowicz, second movement, (A) A' section, mm. 108-109; (B) A section, mm. 32-33.<sup>113</sup>

The theme's expanded repetition in the solo violin (m. 109 to the downbeat of m. 129) is transposed an octave higher than in the previous A section, starting here on C<sup>6</sup>. The synthesis of the A and the B sections continues in superimposing the head of the B part's main motive in the clarinet (m. 109) and oboe (m. 113) over the soloist's thematic melody. The theme is extended by two measures, compared to its previous version, and this allows for the conclusion on a perfect authentic cadence in F major (m. 129).

### 2.2.5. Coda

The coda (the second eighth-note beat of m. 129 to m. 151) summarizes the movement by recalling the main motives. Although the harmonic rhythm falls into a two-measure division (a cadence is delivered every two measures), the coda has a four-measure division with regard to the use of the motivic material. It can be partitioned into four subsections. The first subsection (mm. 129-132) uses the main motive from section B in the orchestra (in flutes and oboes). The second (mm. 133-136) is a link that recalls the material from the A section in the violin solo. The third (mm. 137-140) uses the A section theme in the orchestra (in horn, bassoon, and flute). The

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<sup>113</sup> Example 2-19 from: Ibid.

fourth (mm. 141-151) applies introductory motives in the orchestra (the solo horn's melody reminds one of the introduction to the *Romanza* (compare mm. 9-15 and mm. 141-145).

The last seven measures (mm. 145-151) carry a perfect authentic cadence written in the style of an orchestral chorale with the movement of the bass line emphasizing the chords' roots.

### **2.3. Third movement: *Finale (Vivace assai)***

The *Finale*, a lively and virtuosic dance in 6/8 meter, is in the form of an ABACA rondo with the refrain (the A section) in the key of A major, the first episode (the B section) in the key of C-sharp minor, and the second episode (the C section) in the key of D major. It also has extensive transitions and retransitions, serving the soloist either as an opportunity for a rest or for virtuosic display.

#### **2.3.1. Introduction**

The movement opens with an orchestral introduction (mm. 1-9). The fanfare motive (m. 1 to the downbeat of m. 5) is an inversion of the fanfare motive from the introduction to the first movement. The *Finale*'s fanfare motive varies from the primary idea in intervals and in rhythmic organization (compare from the anacrusis to the first full measure to m. 2 of the first movement with mm. 1-2 of the third movement). It is scored as a dialogue between two *concertante* groups: the trumpets/trombones and the woodwinds/strings (mm. 1-5)



(A) Musical notation for the third movement, fanfare motive, introduction, mm. 1-3. The score is in G major and 3/4 time. It features a piano arrangement with a dynamic marking of *f*. The notation includes parts for Tr. (Trumpet), Legni (Woodwinds), and Archi (Strings). The melody is characterized by a series of eighth notes and rests.

(B) Musical notation for the first movement, fanfare motive, introduction, mm. 1-2. The score is in G major and 3/4 time. It features a piano arrangement with a dynamic marking of *f*. The notation includes parts for Fg. Cr. (Flute and Clarinet) and Archi (Strings). The melody is characterized by a series of eighth notes and rests, with a triplet of eighth notes in the final measure.

**Example 2-20:** Karłowicz, (A) third movement, fanfare motive, introduction, mm. 1-3; (B) first movement, fanfare motive, introduction, mm. 1-2.<sup>114</sup>

The next motivic idea in the introduction starts with an ascending scale (m. 5), which is a recollection of the anacrusis to the second phrase of the first theme in the first movement. The subsequent fragment establishes the light, dancing character of the imminent refrain. The characteristic repeated rhythmic figure of two descending eighth notes, separated by an eighth rest, which is followed by the descending melodic interval on a rocking rhythm of a quarter note and an eighth note, accompanies the refrain. It originates in measures 6-7 and becomes motivically independent later in the *Finale*.

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<sup>114</sup> Example 2-20 from: Karłowicz, *Violin Concerto*, piano arrangement, Cofalik ed.



**Example 2-21:** Karłowicz, third movement, introduction, accompanimental figure, mm. 6-7.<sup>115</sup>

The introduction finishes with a dominant seventh chord in the home key. The two-chord conclusion is yet another motivic reminiscence of the introduction to the *Allegro moderato* (compare *Finale* m. 9 with first movement m. 6).

### 2.3.2. *The A Section*

The refrain and the following transition comprise the first A section (mm. 10-62). The refrain is presented by the solo violin (m. 10 to the downbeat of m. 48). The overall form of the refrain is a small rounded binary (ABA'). The first A section is an eight-measure long, modulating parallel period (mm. 10-17). The period's second phrase closes on a perfect authentic cadence in E major, the dominant key of A major (compare the similarity of key areas with the first theme of the first movement). The first period's phrases are almost identical motivic ideas and rhythmic construction, with the second phrase being a varied version of the first. Looking into motivic detail, the first phrase contains the three-part motive:

1. The arpeggiation of the tonic chord as a sixteenth-note sextuplet ascending passage (the first half of m. 10). In the consequent phrase, this sextuplet expands in pitch range and becomes rhythmically animated to a sixteenth-note duplet and triplet figure (the first half of m. 14).

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<sup>115</sup> Example 2-21 from: *Ibid.*

2. The descending three eighth notes (the second half of m. 10) which serve as a counterbalance to the initial rise.
3. The descending melodic interval on a rocking rhythm of a quarter note and an eighth note slurred together (the first half of m. 11).



**Example 2-22:** Karłowicz, third movement, section A, refrain, three-part motive, solo violin, mm. 10-11.<sup>116</sup>

These three figures together represent the most characteristic motive of the refrain. The remaining part of the antecedent is composed of steady eighth notes embellished occasionally by the grace notes. The intervals grow from a second to the leap of an eleventh in the phrase's conclusion (the downbeat of m. 13).

The refrain's B section forms a contrasting period (mm. 18-25). It has a transitional character and its role is to modulate back to the key of A major. The variation on the second part of the refrain's main motive (see item 2 above) creates a four-measure dialogue between the solo violin and the bassoon (mm. 18-21). After the solo part's new material (mm. 22-23), there is a reminiscence of the main motive's third part (see item 3 above). The modulation to the home key takes place in measure 23, preparing the half cadence concluding the B section (m. 25).

In the A' section the antecedent phrase is unchanged when compared to the A section, except for a small alterations in orchestration and the placement of the soloist's melody an

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<sup>116</sup> Example 2-22 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

octave higher (mm. 26-29). The consequent, however, is broadly recomposed and extended from its original four-measure length to nineteen measures (m. 30 to the downbeat of m. 48). The length results from the addition of numerous repetitions of motivic figures with variation. The consequent's first two measures are identical to the original, but they are transposed an octave higher. In measure 38 the solo part emphasizes a dotted rhythmic siciliana figure, followed by a dotted quarter note, which is immediately repeated in the oboe part. This rhythmical idea, initiated in the second clarinet part (mm. 24-25), later becomes a main motive for the first orchestral transition.

(A) (B)

**Example 2-23:** Karłowicz, third movement, section A, refrain, siciliana figure, (A) solo violin, m. 38; (B) clarinet, mm. 24-25.<sup>117</sup>

The motivic cohesion is also apparent in a refrain's orchestral accompaniment which has the same material as the introduction of the *Finale* (compare mm. 6-7 and mm. 40-41).

The character of the main theme, the refrain, contrasts with the preceding movements' themes. It is not noble and solemn, as was the main theme of the *Allegro moderato*, neither is it lyrical and dramatic, as was the theme of the *Romanza*. Here the character is light, witty, and dance-like. Thus, the refrain introduces a new quality and adds to the variety of moods in the concerto. According to A. Mietelska-Ciepierska, the refrain's character reminds one of a

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<sup>117</sup> Example 2-23 from: Karłowicz, *Koncert Skrzypcowy Op. 8*, full score, Fitelberg ed.

*Saltarello* dance, but it can be described more suitably as *scherzando*, because of its lightness and off-string articulation.<sup>118</sup>

An elision on the downbeat of measure 48 connects the end of the refrain with the beginning of the orchestral transition. The transition (m. 48 to the downbeat of m. 62) opens with a dialogue between the two contrasting orchestral groups: the upper strings with woodwinds and the lower strings with brass. The content of the dialogue is the siciliana motive, which originated in measure 38. The exchange of ideas continues for the next four measures, elaborating the solo part's material from measure 40. The perfect authentic cadence, resolving on C-sharp minor on the downbeat of measure 62, settles on the upper mediant key of the home key for the upcoming first episode.

### **2.3.3. *The B Section***

The B section (the third eighth note of m. 62 to the downbeat of m. 78) contains the theme of the first episode and the retransition to the returning refrain. The majority of the theme is played by the solo violin (the third eighth note of m. 62 to the downbeat of m. 76) but it receives a commentary conclusion in the orchestra (the third eighth note of measure 76 to the downbeat of measure 78). The theme forms a contrasting double period. The first period (the third eighth note of m. 62 to the downbeat of m. 70) consists of two phrases in which the second phrase is a varied repetition of the first. Both phrases have an arch-like melodic outline, grow from an ascending stepwise melodic line, and have a bar-long note in the middle tied to an additional quarter note.

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<sup>118</sup> Mietelska-Ciepierska, "Koncert Skrzypcowy," 229.

The second period (m. 70 to the downbeat of m. 76) has two contrasting phrases, where the second phrase recalls the motivic structure of the first period and finishes on a perfect authentic cadence in C-sharp minor. The two periods are connected by an elision: the first dotted quarter note in measure 70 has a double role of being the last and the first value of both segments.

The theme consists of three motives, which become developed in the orchestral part in the subsequent transition:

- the A motive - a syncopated stepwise ascending syncopation (m. 62)
- the B motive – three eighth notes ascending stepwise with the first eighth note tied to the previous motive (first three eighth notes of m. 63)
- the C motive – a quarter note slurred to an eighth note on an ascending interval of a third (second half of m. 63).

Motives B and C are inversions of the second and third motive in the refrain (compare mm. 10-11 and m. 63).



**Example 2-24:** Karłowicz, third movement, section B, solo violin theme, three main motives, mm. 62-63.<sup>119</sup>

The initial narrow melodic range in the first period increases in the repetition, and bears a resemblance to the expansion of range in the refrain's repeated second phrase, at measure 14.

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<sup>119</sup> Example 2-24 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.



The retransition (mm. 78-111) enters with an elision on the downbeat of measure 78, and at the same time ends the previous thematic part. The fragment is a virtuosic display for the solo violin. The off-string articulation in the solo part reminds one of the refrain's character. The orchestral part develops the thematic motives, at first based on the first episode's ideas, later on the refrain's ideas, and finally combines both motives in a stretto.

There are six fragments derived from the first episode and developed in the orchestra in this retransition. The first fragment uses the antecedent's first phrase in F-sharp minor played by the flutes (mm. 78-82), which receives a canonic commentary in the viola part with the consequent's closing material (mm. 80-82). The second fragment, played by the clarinets, applies the repeated antecedent's phrase in E major (mm. 82-86) which converses with the line in the solo bassoon part (mm. 84-86). In the third fragment, the intervallically-inverted antecedent's first three motives are in the flutes (mm. 86-87 and mm. 90-91). The fourth fragment employs the antecedent's syncopated initial motive as an imitative dialogue between the clarinets and the oboes (mm. 98-100). The fifth section uses the intervallically-altered version of the antecedent's first three motives, played by the first violin section (m. 102 to the downbeat of m. 104), and is repeated by the solo flute (m. 104 to the downbeat of m. 106). The sixth fragment presents the beginning of the theme's antecedent in the viola part as a last reminder of the first episode's motives in this retransition (m. 108 to the downbeat of m. 110).

In this retransition there are also four refrain-based fragments in the orchestra and in the solo part. The first fragment, which occurs in the trumpet's accompaniment (m. 86 to the downbeat of m. 88 and m. 90 to the downbeat of m. 92), recalls the dancing orchestral motive originating in the introduction (m. 6) and accompanying the refrain. The second fragment, the woodwind's *staccato* rhythmic motives with grace notes (mm. 88-89 and mm. 92-93), is based



on the second and third motives of the refrain. The third uses the refrain's accompanimental *spiccato* eighth notes in the strings (mm. 96-97). The fourth fragment quotes in the solo part a portion of the refrain (compare m. 40 to the first half of m. 41 with m. 102 to the first half of m. 103) and the solo part continuation is also loosely based on this same figure (mm. 104-105).

The stretto of both themes occurs in measures 102-105, where the refrain motives in the solo part are superimposed over the episode's motives in the orchestra. There are also interesting non-thematic ideas in the retransition, such as the solo's double-note figuration idea (mm. 94-97) beginning as a chromatic descending scale in broken octaves. This textural figure returns in the transition leading to the coda of the movement.



**Example 2-26:** Karłowicz, third movement, first retransition, solo violin figuration, mm. 94-97.<sup>121</sup>

Another characteristic motive, returning later in the *Finale*, is an eighth note followed by four sixteenth notes that emphasize the pitch A by presenting it in various registers in the solo part (mm. 98-101).



**Example 2-27:** Karłowicz, third movement, first retransition, solo violin figuration, mm. 98-101.<sup>122</sup>

<sup>121</sup> Example 2-26 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>122</sup> Example 2-27 from: Ibid.

The retransition modulates back to the key of A major and prepares the return of the refrain. The last reminder of the episode's theme (mm. 108-109) supports the B<sup>7</sup>-chord harmony which is a secondary dominant seventh of the dominant function in the home key. The transition ends on a half cadence, an E<sup>7</sup> chord in A major.

#### ***2.3.4. The A' Section***

The A' section (mm. 112-155) contains the shortened recurrence of the refrain and the transition to the second episode. The return of the refrain (m. 112 to the downbeat of m. 142) is almost identical to the original with slight alterations in orchestration and a shortened second consequent phrase. The orchestral part is more active in the wind section. The refrain's accompanimental motives grow in complexity and assimilates the syncopated motive of the first episode's theme (see the clarinet solo part, m. 112 and 116, and the flute solo part, m. 128 and 132).

The second consequent of the refrain, which was previously nineteen measures long, is here shortened to eleven bars. The changes start in measure 136 in the solo's figuration which initiates the shift in harmony by modifying the former C-sharp to C-natural with the rest of the chord's components left intact. The solo passage modulates, but preserves the motivic material from the original presentation for the next six measures. It concludes in the downbeat of measure 142, cadencing in D major, the subdominant of the home key. The next orchestral fragment is a brief, fourteen-measure transition to the rondo's second episode.

The beginning of the transition is elided with the end of the refrain in measure 142 as it was in measures 48 and 78. Motivically, the fragment features two contrasting ideas which are superimposed:

1. the motives associated with the refrain:
  - the *staccato* eighth notes with a rest (flutes, oboes, clarinets and violins, m. 142)
  - the *siciliana* figure (oboes, clarinets and violins, m. 144, and trumpet solo, m. 150)
  - the rocking figure of a quarter note slurred to an eighth note on the descending interval (flutes, oboes, clarinets and violins, m. 143, same instruments but without flutes, m. 145, solo trumpet in m. 151, oboes and bassoons in m.152 and first violin in m. 153)
  - chordal accompaniment (quintet, mm. 146-151)
2. the motives associated with the first episode's theme:
  - all three of the theme's motives (second clarinet, first bassoon, and celli, mm. 142-145)
  - the first two motives inverted (flutes, clarinets, bassoons, mm. 146-149).

The progression in measures 146-149 prepares the modulation to a new key. The imminent key is obscured by oscillation between the relative keys D major and B minor (mm. 150-151). Moreover, the transition ends on the dominant of B minor which is followed by the D major phrase. Such constant mode-mixture is a main harmonic feature of the second episode's theme.

### ***2.3.5. The C Section***

The C section (mm. 156-233) is the longest and the most complex part of the rondo. It contains the original statement of the second episode's theme, its expanded repetition,

interruption, and retransition to the last recurrence of the refrain. The theme starts in the orchestra (original statement, mm. 156-171) and continues in the solo violin (expanded repetition, m. 172 to the downbeat of m. 196). The theme, marked *a tempo, ma un poco più tranquillo*, enters in the orchestra with soft dynamics (*mezzo piano*), and a chorale-like, almost homorhythmic texture. It creates a peaceful, serious, and almost religious atmosphere. I disagree with A. Mietelska-Ciepierska, that the theme's fluctuation between the major and minor mode gives it a folk-tune character.<sup>123</sup> The second theme of the first movement also uses both modes, yet Mietelska does not call it folk-like. The mode mixture is indeed a feature of Polish folk music, as audible mostly in Chopin's mazurkas, however, as a selected feature separated from the broader musical context, it is not a deciding factor in such a general issue as character of the whole theme. Here it is definitely not the case.

The theme forms a repeated contrasting period in which the first period is played by the orchestra (mm. 156-171) and the second period is played by the soloist with orchestral accompaniment (m. 172 to the downbeat of m. 196). In the first period the antecedent and consequent phrases are both eight measures long. The second period has an unchanged antecedent, but it has an expanded consequent. The first three phrases, each eight measures long, have the melodic shape of an inverted arch.

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<sup>123</sup> Mietelska-Ciepierska, "Koncert Skrzypcowy," 263

**Example 2-28:** Karłowicz, third movement, section C, orchestral theme, first phrase, mm. 156-163.<sup>124</sup>

The orchestral theme is presented by a warm-sounding combination of the middle string instruments with the bassoons which are later joined by the clarinets. The orchestra divides into two groups: the melodic leaders with active melody (right side divisi of second violins, violas, and celli) and the harmonic support in long note values (left side divisi of the above-mentioned strings, plus bassoons and clarinets). This interesting orchestration allows a relatively small instrumental ensemble to sound rich in harmony, yet organic in timbre.

Although both cadences in the first orchestral period are the same imperfect authentic cadences in D major, the first cadence (mm. 161-163) sounds weaker. This is a result of the questioning ascending leap of a third (from the third of the tonic chord to the fifth) in the melodic voice. The second cadence's melody (mm. 169-171) stays on the third of the tonic chord. The

<sup>124</sup> Example 2-28 from: Karłowicz, *Koncert Skrzypcowy Op. 8*, full score, Fitelberg ed.

last closing cadence (mm. 195-196) is suggested by the solo violin's tonic pitch to be perfect authentic, but it never occurs in the orchestral part due to an unexpected interruption.

In the second episode, the theme has a different character than that of the dance-like refrain. The orchestra first presents the new theme in duplets before the meter in the solo violin changes to 2/4 (see Example 2-28 and 2-29). This creates a simultaneous polymetric effect with the orchestral accompaniment which remains in the original 6/8 meter.



**Example 2-29:** Karłowicz, third movement, section C, solo violin theme, opening, mm. 172-175.<sup>125</sup>

The soloist's theme is embellished with double-stop texture and grace notes. The first phrase is identical to the former first orchestral phrase (compare mm. 156-163 and mm. 172-179). Conversely, the second phrase in the solo part develops greatly in length and harmonic complexity. Instead of eight measures, it totals seventeen. The second consequent's first half builds the tension and leads to the culmination of the theme. The climax (mm. 188-190), played *fortissimo* by the solo violin, dissolves unfulfilled and arrives at a somewhat awkward-sounding A major chord in first inversion (the downbeat of m. 192). The function of this chord becomes clear on the second beat with the addition of the pitch G<sup>4</sup>, and thus the chord becomes the dominant seventh in the theme's D major key. Measures 192-195 bring back the initial peaceful mood and lead towards the awaited conclusion. The harmonic

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<sup>125</sup> Example 2-29 from: Ibid.

support for that melodic resolution does not happen. In its place, in measure 196, the solo violin's cadential  $D^4$  overlaps with a four-bar long orchestral interruption which is separated by double bars and a *Tempo I* marking.

The interrupting fragment occurs twice (m. 196 to the downbeat of m. 200 and m. 204 to the downbeat of m. 208), and it is an interesting compositional interlude which recalls the fanfare motive from the first four measures of the *Finale*'s introduction. The original motivic succession in the introduction, a brass unison fanfare answered in the strings and woodwinds by a chordal fanfare, here receives an inverted form.

The image displays two musical staves, (A) and (B), representing different sections of Karłowicz's third movement. Both staves show a complex orchestral arrangement with multiple parts for woodwinds, brass, and strings. Staff (A) includes parts for Flute I and II, Oboe I and II, Clarinet I and II (marked 'in A'), Bassoon I and II, Trumpet I and II, Trombone I and II, Violin I and II, and Viola. Staff (B) includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Horn I, II, III, and IV, Violin I and II, and Viola. The notation is dense, featuring many notes, rests, and dynamic markings such as 'a 2', 'f', and 'senza sord.'. The key signature is one sharp (F#) and the time signature is 3/4.

**Example 2-30:** Karłowicz, third movement, (A) introduction, fanfare motive, mm. 1-3; (B) section C, interruption, fanfare motive, mm. 196-198.<sup>126</sup>

<sup>126</sup> Example 2-30 from: Ibid.

The slightly-varied version of the last four measures of the theme from the second episode returns in the space between the two interruptions (m. 200 from the second eighth-note beat to the downbeat of m. 204). Here the theme approaches a second conclusion which is similarly disrupted. The second orchestral interruption (m. 204 to the downbeat of m. 208) introduces a key change, with the cancellation of all accidentals, and it modulates and merges smoothly into the next retransition. Both times the interrupting fragments enter with an elision (the downbeats of m. 196 and m. 204) and overlap with the attempt to conclude the theme.

The retransition, starting on the downbeat of measure 208 with yet another elision, partially recalls the material from the previous retransition (compare mm. 208-233 with mm. 78-111). However, it is not a literal, mechanical repetition. The previous figurative solo violin fragment, spanning for sixteen measures (mm. 78-93), is compressed here to eight measures (mm. 208-215). The orchestral part's content in measures 208-215 is comparable to the previous measures 86-93, but it has slightly different instrumentation and an added thematic statement in the violas (mm. 210-211) and in the solo clarinet (mm. 214-215).

The next six measures (mm. 216-221) of the solo part correspond with the previous material from measures 98-101 as the orchestra continues the inverted three motives from the first episode's theme. The double bar (m. 222) brings back the A major home key and the antecedent of the second episode's theme. The never-concluded theme returns here in an altered version in the first trumpet part (mm. 222-225) and continues in the first violin part (mm. 226-229). The theme is accompanied by the solo part figuration which reminds one of the refrain's conclusion with the inverted direction of scales (compare mm. 36-37, mm. 138-139 and mm. 226-229).



### 2.3.6. *The A'' Section*

The A'' section (mm. 234-307) contains the last authentic recurrence of the refrain and the transition leading into the coda. The refrain (m. 234 to the downbeat of m. 272) returns unchanged in the solo part and becomes only slightly reorchestrated by the addition of the motives gained within the composing process. These stretto-like additions, already present in the retransition, begin the thematic and motivic synthesis, an idea growing towards the end of the movement and culminating in the coda. Thus, the viola part adds to the orchestral accompaniment the fragment of the antecedent of the first episode's theme (mm. 234-240). The orchestral voices become more thematic and lead active dialogues with the soloist, such as the clarinet imitations of the refrain's head motive in measures 251 and 255.

The image displays four musical staves. The top-left staff is labeled 'Vno princ.' and shows a violin solo with a melodic line and a fermata. The top-right staff shows a clarinet imitation of the violin solo, marked with a fermata and a '3' indicating a triplet. The bottom-left staff is labeled 'Cl. I II' and shows a clarinet solo, marked '1 solo' and 'pp'. The bottom-right staff shows another clarinet imitation, marked '3' and 'pp'.

**Example 2-31:** Karłowicz, third movement, section A'', clarinet imitations on solo violin; upper line – violin solo, m. 250 and m. 254, lower line – clarinet, m. 251 and m. 255.<sup>127</sup>

The elision on the downbeat of measure 272 closes the refrain and starts the transition. The fragment is built of a succession of four-measure segments using various motivic ideas formerly heard in this movement. The previously-stated thematic or transitional material is presented either in the solo or in the orchestral part. The first section (mm. 272-275) applies

<sup>127</sup> Example 2-31 from: Ibid.

transitional material in the solo part. The dotted siciliana figure and the following arpeggio passage are derived from the first link section (compare mm. 272-274 and 48-51). The momentarily-tonicized key of F major is the lower chromatic mediant of A major. In the next section (mm. 276-279) the solo part is based on the thematic material. The never-concluded second episode's theme returns in F-sharp minor, the submediant of the home key. In the third section (mm. 280-283), the transitional material appears in both orchestral and solo parts. The solo violin's figurations are accompanied by coloristic chords in the upper strings and a chromatic descending scale in the celli. The fourth section (mm. 284-287) uses other transitional material in the solo part. The siciliana figure followed by an arpeggio passage returns with the F major key and modulates two bars later to B major as the keys become more distantly related. In the fifth section (mm. 288-291), the thematic material in the orchestra returns. The trumpets play the beginning of the second episode's theme in A major, while the solo violin locks in the octave E<sup>5</sup> – E<sup>6</sup> figuration, transitional material derived from measures 94-96. The sixth section (m. 292 to the downbeat of 296) employs transitional material in the solo part. Its figuration and the orchestral material are borrowed from measures 280-283. This section reaches a local climax on the downbeat of measure 296. The closing seventh section (mm. 296-299) presents transitional material in the orchestra: the compressed and reorchestrated material from measures 142-145.

The motivic four-measure division stops, forming an eight-bar fragment based on one musical idea (mm. 300-307). It reintroduces the inverted refrain's motivic material in the solo part in the home key of A major. The structural four-bar organization is still valid, though: the initial four bars (mm. 300-303) are a static repetition of two plus two measures, while the next four measures (mm. 304-307) develop continuously. They lead directly towards the next section, the coda.

### 2.3.7. Coda

The coda (mm. 308-321) is divided into two portions, a climax with the first movement's first theme, and a codetta. The culmination of the movement, and of the whole concerto, takes place in measures 308-312 which are separated by double bars from the preceding and following fragments. The solo part's ascending passage in measure 307 serves as an anacrusis to the return of the first theme from the first movement. Interestingly, the same passage served formerly as the same theme's conclusion (compare the first movement, m. 27 and m. 210 with the third movement, m. 307). The first theme is introduced with a sudden tempo change, *Molto meno mosso* (*Allegro moderato*), and the meter change to common time. It is also incomplete and altered. The solo instrument blends with the orchestral ensemble, and all instruments join together on the thematic motives. This creates symphonic unity between the soloist and the orchestra and brings fulfillment to the previous competing factor. A *fortissimo* dynamic and a spacious harmonic voicing help in building the culmination.



**Example 2-32:** Karłowicz, third movement, coda, the first theme of first movement, mm. 308-311.<sup>128</sup>

The coda's second part is a codetta (m. 313 through the end of m. 321) marked *Presto*. It is a soloist's virtuosic double-stop display in the home-key of A major. The orchestra is limited

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<sup>128</sup> Example 2-32 from: Karłowicz, *Violin Concerto*, piano arrangement, Cofalik ed.

to the strings only in the first four measures for the purpose of balance (low register in the solo part). The celli play two descending chromatic scales with the second one supported by double basses (m. 313-316). The descending bass line is derived from the *Finale's* transitional fragments (look at mm. 216-220, mm. 280-283, and mm. 292-296). The cadential chords (mm. 317-318) and the following tonic passage in the solo violin (mm. 319-320) recall the piece's two basic contrasting textural ideas: the vertical motives versus the horizontal motives. If one assumes that the composer intended to end the concerto with the opening ideas, it can be argued that the last five measures of the piece indirectly present a retrograde textural idea from the introduction to the first movement. In the opening a melodic motive was followed by harmonic chords, while in the codetta of the last movement chords are followed by a melodic idea.

The last cadence is not the traditional and expected perfect authentic cadence; instead, it applies unusual functions, probably to emphasize the mediant relationships. The functions are: tonic, submediant, mediant, and the dominant seventh in the second inversion resolving into the tonic.

Although the form of Karłowicz's violin concerto is not experimental or innovative, it is skillfully assembled into a successful piece where the traditional tools serve the musical contents well. The concerto is not lengthy, neither does it have abrupt transitions which would affect the logic of the phrasing. Here Karłowicz demonstrated his talent for composing original melodic material and his thorough technical knowledge in how to orchestrate it and work with it. Knowing the formal inner structure helps a performer understand the rhetoric of the music and better interpret the musical content of the concerto.

### CHAPTER 3 ANALYSIS OF TECHNICAL AND MUSICAL ASPECTS

The sources that discuss, or even merely mention, Karłowicz's violin concerto describe the piece's valuable violinistic qualities. It is emphasized that the piece is written with great knowledge of the instrument's capabilities regarding both virtuosic techniques and tone production issues. As a result, there are many benefits gained from playing the work: students can take advantage of learning idiomatic techniques, and professional performers can exhibit their technical skills, tone quality, and musicianship. Unfortunately, the details concerning this important quality of the concerto are not addressed, and no source provides even a concise list of the techniques which are so idiomatic.

This chapter is a study of the violinistic qualities of the concerto from the performer's view. It is arranged by the movements' order and is further organized as discussions of the applied techniques, linked with the interpretative demands, and, where applicable, the editorial issues. The comparison of available editions as well as evaluation of recordings of the piece supplements the personal approach.

#### **3.1. First movement. Techniques applied.**

##### ***3.1.1. Chords***

Playing chords is a typical violin technique used since the Baroque period which has become standard for all string instruments. The difficulties of mastering this technique may be divided into left- and right-hand aspects. In the left hand, multiple pitches must be played

simultaneously while preserving perfect intonation. The issue of intonation is more delicate when the chord occurs in a high position (especially if an immediate shift into that position is required) or involves intervals of fifths or octaves. Also, when the tempo is faster and note values smaller, the difficulty of executing chords is greater. The melodic line in the top voice must be emphasized by vibrato with special care in instances where it involves the weak fourth finger.<sup>129</sup>

In the first movement of Karłowicz's concerto, an example of the above-mentioned challenges is present in the solo violin's first theme (mm. 7-14).



**Example 3-1:** Karłowicz, first movement, first theme, mm. 7-14.<sup>130</sup>

In particular, the last chord exemplifies some of the left-hand issues such as shifting into a high position quickly and the interval of a fifth. In his book *Notatnik Metodyczny*, Antoni Cofalik suggests that breaking the chord between the notes of the fifth may help avoid problems with intonation. Because the two notes that form the fifth are in the bottom voices, this results in the lowest pitch sounding alone before the other three sound as a three-note chord. To break a chord in this manner is an unusual technique to employ. The author calls it “a four-note chord

<sup>129</sup> Violin left-hand technique numbers four fingers, starting with index finger as the first; thus the fourth finger mentioned above is the little finger.

<sup>130</sup> Example 3-1 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

broken 1 + 3.”<sup>131</sup> In order to encourage the use of this approach, in Cofalik’s edition of the solo part (m. 14), he notates the E<sup>4</sup> as a quarter note while preserving the half-note value of the three-note chord.<sup>132</sup>



**Example 3-2:** Karłowicz, first movement, last chord of the first theme, m. 14.<sup>133</sup>

While playing chords, the right hand aids the left. In terms of right-hand technical challenges, the performer must decide whether to break a chord (the issue pertains only to the three-note chords, since the four-note chords are always broken) or to play it simultaneously. Breaking the chord requires an anticipation of the bottom double stop so that the top interval will sound on the beat; thus the rhythm will not be obscured by a continuous chord progression. The player also must be aware of the faster breaking of shorter note values. These issues are important for an accurate musical interpretation of the first theme. The rhythmically-improper presentation of this theme results in the loss of its personality and rhythmic temperament and obscures the head motive, which should be clearly stated so that it is easily recognized in recurrences. For the same reason, the performer should not accommodate more difficult chords by slowing them down even though there is no orchestral accompaniment. The solo first theme is not cadenza-like and there is no composer’s marking indicating *ad libitum*. Such a *rubato*

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<sup>131</sup> Antoni Cofalik, *Notatnik Metodyczny: O Grze Skrzypcowej i Jej Nauczaniu* (Methodical notebook: About violin playing and its teaching) (Cracow: PWM, 1999), 161.

<sup>132</sup> Karłowicz, *Violin Concerto in A Major Op. 8*, solo part with piano arrangement, Cofalik ed.

<sup>133</sup> Example 3-2 from: Karłowicz, *Violin Concerto*, solo part, Cofalik edition.

interpretation, heard on the recording by Wanda Wilkomirska, is unconvincing and reveals a misunderstanding of the concerto's combined rhythmic and melodic content.<sup>134</sup> While too much rhythmic freedom is a mistake, the completely metronomic performance by Konstanty Andrzej Kulka is equally incorrect. Such an objective approach reveals nothing more than the technical value of the first theme and does not adhere to the concerto's passionate character.<sup>135</sup> The most proportional and logically emotional timing is observed in Kaja Danczowska's recording.<sup>136</sup>

The right-hand skill in chordal playing technique is evident in the sound quality of the first theme and of any other chords in the piece. There are basic rules for reaching good sound production. Among the most important is right-hand flexibility. The wide angle of "rolling" the bow through all four strings requires cooperation of the whole arm and all its joints. The upper arm and elbow must adjust to the string levels with appropriate speed and smooth motion. An angular motion causes unwanted accents, rough sound, and detachment of the bow hair from the strings. The wrist should be flexible, with the right-hand fingers gripping the bow firmly, and the thumb and the little finger on the bow bent slightly to cushion any stiffness. One of the reviews in the Barbara Chmara-Żaczkiewicz article "Mieczysław Karłowicz w Opinii Krytyków Wiedeńskich" states that the concerto's first performer, Stanisław Barcewicz, sounded

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<sup>134</sup> Wanda Wilkomirska with Warsaw National Philharmonic Orchestra, cond. Witold Rowicki, *Mieczysław Karłowicz, Koncert Skrzypcowy A-dur, Op. 8* (Mieczysław Karłowicz, Violin Concerto in A Major Op. 8), Muza, XLO179, 1965, LP.

<sup>135</sup> Konstanty Andrzej Kulka with Warsaw National Philharmonic Orchestra, cond. Witold Rowicki, *Miechysław [sic] Karłowicz, Violin Concerto in A Major Op. 8*, Olympia, OCD 304, 1979, CD.

<sup>136</sup> Kaja Danczowska with Polish Radio Symphony of Cracow, cond. Antoni Wit, *Mieczysław Karłowicz, Koncert Skrzypcowy A-dur, Op. 8* (Mieczysław Karłowicz, Violin Concerto in A Major Op. 8), Wifon, MC 0190, 1981, cassette.



“scratchy.”<sup>137</sup> The explanation of his bad sound quality is found in another concert review from the same article: “[...] *Barcewicz* [...] *spielte das Violinkonzert [sic] mit schwerem Gelenk* [...]”<sup>138</sup> A balanced combination of fluent bow speed and the natural weight of a relaxed arm is of major importance. This is personal and differs for each performer since it depends on the arm weight, the quality of the bow, and the individual’s bow grip. Every player must “discover” his or her own technical approach by being guided by the quality of the sound he or she produces.

The difficulty of executing the opening chords with flawless intonation, a good sound, and appropriate timing is a real challenge for the performer in playing the unaccompanied appearance of the first theme in the concerto. The fact that the first exposure of the soloist is unaccompanied adds to the difficulty of this opening since there is no orchestra to cover any imperfections. Also, there is a contrast in sound and dynamic projection between the first theme played by the soloist and the preceding introduction played by the orchestra. An iconic musical statement, such as the chordal solo first theme, requires extraordinary physical and mental concentration and relaxation without a drop in energy level.

Another general problem with the sound quality in playing any chord in the first movement of the concerto is the “squeaking” of the E-string. This unwanted whistling effect occurs most often in chords with an open E-string. Measures 180-182 from the first movement of the Karłowicz’s concerto are quoted as an example for such technical problems in Cofalik’s *Notatnik Metodyczny*. He recommends the following tips to avoid of this problem: perfection in moving the bow parallel to the bridge, smooth string crossing between strings A and E, and

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<sup>137</sup> Chmara-Żaczekiewicz, “Mieczysław Karłowicz w Opinii Krytyków Wiedeńskich,” *Muzyka*: 95.

<sup>138</sup> “[...] Barcewicz [...] played the violin concerto with a stiff wrist [...]” *ibid.*: 97.

elimination of the accidental touching the E-string by the left-hand fingers while reaching for a grip on the neighboring string.<sup>139</sup>

Sometimes the specific construction of the chord requires the application of unusual left-hand fingering for the sake of intonation, such as the chord on the downbeats of measures 272 and 273.



**Example 3-3:** Karłowicz, first movement, fingering of chords, mm. 272-273.<sup>140</sup>

The use of a harmonic for the top note helps reduce the risk of an out-of-tune interval of a fifth in an exposed place. At the same time, the harmonic is a risk on its own since, if missed, the note may not sound at all. Also, the use of a harmonic weakens the dynamic volume, which is *forte*, and does not allow for vibrato. The harmonic was most probably specified for the first time in Irena Dubiska's edition from 1948.<sup>141</sup> This "trick" in fingering is recommended to all players who cannot reach the perfect intonation with a solid third finger.

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<sup>139</sup> Cofalik, *Notatnik Metodyczny*, 258-259.

<sup>140</sup> The first edition from 1948 was unavailable for the study; any further evaluation on Dubiska's work will be based on the second edition from 1952 and compared for differences with her fourth edition from 1979. Example 3-3 from: Mieczysław Karłowicz, *Koncert Skrzypcowy* (The violin concerto), solo part, Irena Dubiska 2<sup>nd</sup> edition (Cracow: PWM, 1952).

<sup>141</sup> *Ibid.*

### 3.1.2. Double stops

The concerto is saturated with double stops and may be considered a study for this technique. Double stops are interwoven with chords in the first theme, but they are much more abundantly applied in non-thematic sections.

In the transition between the first theme area and the second theme (exposition, mm. 42-57, and recapitulation, mm. 225-240), the solo violin material is built entirely on double stops with the exception of a few notes. Here the technique is coupled with an off-string *spiccato* articulation and triplet rhythmic figures. The occasional slurs contribute to the difficulty of linking on- and off-string bowing while the left hand plays continuous double stops.

The image shows a musical score for three staves of music. The music is written in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a dynamic marking of *mp* and contains several triplet figures. The second staff continues the triplet patterns and includes a dynamic marking of *ff*. The third staff features a *cresc.* marking and continues the complex double-stop and triplet passages. The notation is dense, with many notes beamed together and slurs indicating phrasing.

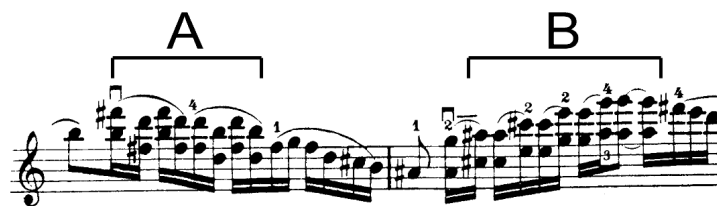
**Example 3-4:** Karłowicz, first movement, double-stop retransition, mm. 42-50.<sup>142</sup>

In the first movement of the concerto there is a complete range of double-stops from seconds to octaves. Such variety requires the player to be experienced with multiple-stop technique. Most of the double stops in the first movement span from first to third position with an exception of the octave in measure 55, which requires a much higher reach to the seventh

<sup>142</sup> Example 3-4 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

position. The main difficulty, though, is in achieving the best sound quality and intonation in a fast tempo with a *spiccato* articulation. The technique demands perfect intonation since there is no time for finger correction in the “bouncy” bowing. Among the usual intonation challenges there is one which is particularly awkward and difficult: in measures 45-46, 49, 132, and 228-229 the interval of a fifth must be played by the little finger (see Example 3-4). Since the interval always falls on the strong beats it must sound clear and strong. This is a complicated task for anyone with average finger thickness. The fourth finger of the average player is too thin to give a proper intonation while placed on the two strings simultaneously, especially in the higher register, where the strings are further apart. This may be a frustrating problem when practicing, and the amount of effort applied during practice versus the end product in performance may seem unbalanced. Only people who have an extraordinarily wide fingertip can easily catch the fifth in tune. Other players must search for the most suitable left-hand position, trying to stop the string with the flattest part of the fourth finger’s tip. In the entire first movement this is the only issue which is not perfectly suited to idiomatic violin technique.

The next substantial section of double-stops occurs in the development. Karłowicz applies double stops in slurred ascending and descending passages (mm. 132-133 and 136-137). The figurations use various repetitions, such as repeating a group of two consecutive double-stops (see Example 3-5 A) or repeating a separate double stop (see Example 3-5 B).



**Example 3-5:** Karłowicz, first movement, development, double-stop figuration, mm. 132-133.<sup>143</sup>

The consecutive sixths are unusual, because fast passages of this interval are uncomfortable and difficult to play gracefully. However, thanks to the well-constructed repetitions in Karłowicz's piece this brilliant cascade is actually easy to perform and fits well in violinistic technique.

This double-stop passage demands also a skillful right-hand execution of smooth bow changes. Otherwise, the involuntary emphasis of notes on the bow changes will produce the effect of a double-stop exercise. The performer must follow the shape of the phrase but not the actual grouping of the notes suggested by the bowing.

Another prominent display of double-stop technique takes place in the cadenza and continues to the recapitulation's initial first theme presentation (mm. 182-197). This entire section gradually increases in tempo and technical demands by the diminution of values (eighth notes, eighth-note triplets, and sixteenth notes), and it leads from repetitive intervals to fast figurations with a variety of double stops. The triplet figuration (mm. 184-185) recalls a similar figuration in the first movement of Tchaikovsky's *Violin Concerto in D Major, Op. 35* (mm. 111-118 and mm. 286-293); however, in Karłowicz's concerto this figuration is more difficult due to constant use of double stops.

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<sup>143</sup> Example 3-5 from: Karłowicz, *Violin Concerto*, piano arrangement, Cofalik ed.

(A) Musical notation for Karłowicz, first movement, cadenza, Tchaikovsky-like double-stop figuration, mm. 184-185. The notation shows a treble clef with a key signature of two sharps (F# and C#). The music consists of a series of double-stops (two notes played together) with a triplet of eighth notes in the upper voice. The lower voice consists of a steady eighth-note accompaniment. The piece concludes with a *dim.* (diminuendo) marking.

(B) Musical notation for Tchaikovsky, violin concerto, first movement, double-stop figuration, m. 111. The notation shows a treble clef with a key signature of two sharps (F# and C#). The music consists of a series of double-stops with various fingerings indicated by numbers 1, 2, 3, 4, and 0. The piece concludes with a *cresc. poco a poco* (crescendo poco a poco) marking.

**Example 3-6:** (A) Karłowicz, first movement, cadenza, Tchaikovsky-like double-stop figuration, mm. 184-185;<sup>144</sup> (B) Tchaikovsky, violin concerto, first movement, double-stop figuration, m. 111.<sup>145</sup>

In the recapitulation of Karłowicz's concerto, the solo violin accompanies the first theme which is this time presented in the woodwind instruments (mm. 190-197). The irregular accents in the accompanimental double-stop figuration highlight the rhythmic structure of the original note values of the theme, so these emphasized notes must be played with vibrato and with a longer stroke.

The right type of bow stroke is a major issue for the whole passage. If the passage is played with too short a bow, in the wrong part of the bow, or in too fast of a tempo, the result will be a percussive and choppy *spiccato*, which obscures the notes. Such is the case in Edward Zienkowski's recording, where he takes the tempo too fast right before the recapitulation and the bow bounces uncontrollably, affecting the quality of sound and intonation.<sup>146</sup> On the other hand, too heavy a stroke will sound unskillful and will slow down the section which is supposed to be a

<sup>144</sup> Example 3-6A from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>145</sup> Example 3-6B from: Pyotr Il'yich Tchaikovsky, *Violin Concerto in D Major, Op. 35*, solo part (New York: Kalmus, n.d.).

<sup>146</sup> Edward Zienkowski with Pomeranian Philharmonic, cond. Takao Ukigaya, *Mieczysław Karłowicz, Konzert für Violine und Orchester in A-Dur, op. 8* (Violin concerto in A Major, op. 8), Thorofon records, CD CHT 2046, 1993, CD.

brilliant technical display. Tasmin Little's careful interpretation on her recording sounds as if the passage is being practiced instead of performed with interpretation. Her slow tempo does not help the intonation problems; instead, her choice of tempo actually emphasizes them and makes all of the flaws more audible.<sup>147</sup> There is an interesting bowing editing issue in the passage: since this fragment is very difficult to perform with separate bowings, as in Karłowicz's original part, the publications from the 1950s experiment with slurs. Irena Dubiska was the first editor who applied slurred bowing in measures 186-187 (Example 3-7 A), measure 190 (Example 3-7 B), and measures 192-193 (Example 3-7 C).<sup>148</sup>

In a less than successful attempt to make the passage more comfortable, Dubiska changed the composer's original design to play the whole fragment with uniformly separate articulation (see Example 3-7 D). In every place where she did not place dots, she suggested that the two slurred notes should be played *legato*.

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<sup>147</sup> Tasmin Little with BBC Scottish Symphony Orchestra, cond. Martyn Brabbins, *Mieczysław Karłowicz, Violin Concerto in A Major Op. 8*, Hyperion Records, CDA67389, 2003, CD.

<sup>148</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

(A) 

(B) 

(C) 

(D) 

**Example 3-7:** Karłowicz, first movement, cadenza and recapitulation, (A) slurs, mm. 186-187; (B) slurs, m. 190; (C) slurs, mm. 192-193;<sup>149</sup> (D) original articulation, mm. 186-197.<sup>150</sup>

Karłowicz, himself a violinist and a follower of Wagner and Richard Strauss, was careful in specifying all interpretative details. Galina Barinova edited Karłowicz's Concerto in 1953 (after Dubiska) and probably copied slurs from the Polish edition, with the exception of the one

<sup>149</sup> Example 3-7A, B and C from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.

<sup>150</sup> Example 3-7D from: Karłowicz, *Concerto pour Violon*, solo part, original ed.



in measure 193, which may be a misprint because of the reversed bow direction to the end of the passage. However, she was more attentive to the original separate-sounding articulation, since almost all her slurs (except for m. 190) are marked with dots, requiring detached execution.<sup>151</sup>

The image shows a musical score for three staves. The top staff is the violin part, the middle staff is the piano part, and the bottom staff is the orchestra part. The music is in 3/4 time and features a complex rhythmic pattern of eighth and sixteenth notes. The violin part has several slurs, each with a dot underneath, indicating detached execution. The piano part has a similar rhythmic pattern. The orchestra part has a more complex rhythmic pattern. The score includes dynamic markings (mf, cresc.), tempo markings (poco sient., a tempo), and a section marked (Orch).

**Example 3-8:** Karłowicz, first movement, cadenza and recapitulation, slurs with dots, mm. 186-193.<sup>152</sup>

The current Polish edition by Antoni Cofalik offers additional slurs for greater comfort of bow distribution in measures 192 and 193.<sup>153</sup> Yet, he does not consider maintaining the composer's original detached articulation; instead he follows Dubiska's random dotting.

<sup>151</sup> Mieczysław Karłowicz, *Konzjert dlja Skripki s Orkjestrom* (Concerto for violin and orchestra), solo part with piano arrangement, Galina Barinova edition (Moscow: Gosudarstwennoje Muzykalnoje Izdatielstwo, 1953).

<sup>152</sup> Example 3-8 from: Karłowicz, *Konzjert dlja Skripki*, solo part, Barinova ed.

<sup>153</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Cofalik ed.

**Example 3-9:** Karłowicz, first movement, cadenza and recapitulation, additional slurs, random dots, mm. 186-193.<sup>154</sup>

In the first movement's coda there are numerous instances of the use of double stops. The first and most difficult instance occurs in measure 296. The textural idea has its origins in the exposition (mm. 105-106), but there the double stop was artificial with the open string A as the second voice. In the coda both voices are fingered notes and the resulting intervals are octaves and fifths. Because of the high register, the application of the eighth position, and fast tempo, there is a strong potential for intonation problems. Of all of the available recordings of the concerto, only Kaja Danczowska's is perfectly in tune.<sup>155</sup> The difficulty of this passage caused one performer, Wanda Wilkomirska, to drop the lower voice altogether.<sup>156</sup>

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<sup>154</sup> Example 3-9 from: Karłowicz, *Violin Concerto*, solo part, Cofalik edition.

<sup>155</sup> Danczowska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1981, cassette.

<sup>156</sup> Wilkomirska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1965, LP.



**Example 3-10:** Karłowicz, first movement, coda, double stops, mm. 296.<sup>157</sup>

The double stops embellish the recapitulation of the second theme (mm. 298-300), and they lead to the transitional material written with octave doubling (mm. 301-302). The difficulty with the octaves is in accomplishing perfect intonation in the high register (up to the tenth position in measure 302, the second beat) and on the large leaps in the left hand between the octaves. In order to play the octaves in tune following such leaps, the rhythmic values preceding the shift (the downbeats of both measures) can be shortened to eighth notes so that the shift is silent. This caesura allows the performer to use a preparatory technique and increases the chance of reaching the octave properly. However, such a break is not prescribed by the composer; therefore, a smooth shift and *legato* connection between octaves, without an extensive slide, would be a harder task, but it would be more appropriate musically. Of the available recordings only one performer uses the harder manner with success – Wanda Wilkomirska.<sup>158</sup>



**Example 3-11:** Karłowicz, first movement, coda, shifting octaves, original edition, mm. 301-302.

<sup>157</sup> Example 3-11 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>158</sup> Wilkomirska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1965, LP.

On top of all of the technical challenges in the above-discussed fragment, the execution must sound passionate. There must be care for a rich sound and an expressive vibrato. Barinova's edition suggests fingering the octaves with the first and third finger to facilitate the use of vibrato.<sup>159</sup>

The subsequent two measures (mm. 303-304) are a cascade of a descending figuration of sixths.



**Example 3-12:** Karłowicz, first movement, coda, mm. 303-304.<sup>160</sup>

There are not many instances in violin literature where the interval of a sixth would be applied in fast passages because it is inconvenient and hard to execute brilliantly. However, Karłowicz's idea of embellishing a descending scale passage with sixths works well thanks to repetitions organized as a descending progression. In a fast tempo, the group of four sixteenth notes sounds like a short double trill which requires strong left-hand fingers. Since all four fingers are in constant use there is a danger of growing hand tension which should be avoided. A similar passage with an ascending chromatic progression and more variety of double-stop intervals takes place in measures 307-310. The doubling of intervals simplifies the left hand work for the faster speed (*Più mosso*). Because of the string crossing, the bow naturally bounces off the strings. The player must make an effort to keep the bow close to the strings so the sound

<sup>159</sup> Karłowicz, *Kanzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>160</sup> Example 3-12 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

is not too short and percussive and the pitches are audible. Properly played, the fragment engenders a genuinely virtuosic and powerful driving effect.



**Example 3-13:** Karłowicz, first movement, coda, double stops, mm. 307-310.<sup>161</sup>

With the return of the first theme, the violin solo is supposed to be blended organically into the orchestral sound mass. There is no possibility for the soloist to be heard; audibility should not be sought. It is for this reason that it is unnecessary to “improve” Karłowicz’s original score with the added double stops *ad libitum*, as edited by Irena Dubiska (mm. 313-314).<sup>162</sup> While Antoni Cofalik holds on to this modification in his current edition,<sup>163</sup> Galina Barinova did not change the original part.<sup>164</sup>

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<sup>161</sup> Example 3-13 from: Ibid.

<sup>162</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

<sup>163</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Cofalik ed.

<sup>164</sup> Karłowicz, *Konzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

(A)

(B)

**Example 3-14:** Karłowicz, first movement, coda, first theme, (A) mm. 311-314;<sup>165</sup>  
 (B) additional double stops, mm. 311-314.<sup>166</sup>

### 3.1.3. Passages

There are many non-double-stop passages in the first movement and they can be divided into scalar runs or arpeggios using various melodic intervals.

The scalar runs are mostly used as rapid thirty-second-note anacruses to the downbeats of the next measures. They are usually applied in the solo violin sections which precede the entrance of the orchestral *tutti* (m. 27 and m. 210) except for the first theme (m. 10) where the anacrusis links the two phrases. Similar in character and role, but slower in pace, is an ascending run which closes the second theme (m. 80 and m. 263).

(A)

(B)

(C)

**Example 3-15:** Karłowicz, first movement, scalar passages, (A) first theme, solo presentation, m. 10; (B) first theme, link, m. 27; (C) second theme, m. 80.<sup>167</sup>

<sup>165</sup> Example 3-14A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>166</sup> Example 3-14B from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.

<sup>167</sup> Example 3-15 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

Although the effect is impressive, the technique is relatively easy. The performer should be able to demonstrate velocity in the left hand with even fingering, inaudible shifting technique, and perfectly-timed and smooth string crossing in the right hand. With the anacrusis-like character of the run in the first theme (m. 10) the down-bow direction, as suggested by Irena Dubiska, sounds artificial.<sup>168</sup> It works against the *crescendo* and the natural match of strong- and weak-beats in the following measures. Barinova's edition follows natural bowing tendencies, however, due to the up-bow direction in the scalar passage of the first theme (m. 10) the player needs to re-take the bow before starting this passage since the previous fragment finished up-bow as well. Even though this up-bow re-take is difficult and requires great right-hand control at the tip of the bow, the momentum of the gesture matches the dignified character of the theme.<sup>169</sup>

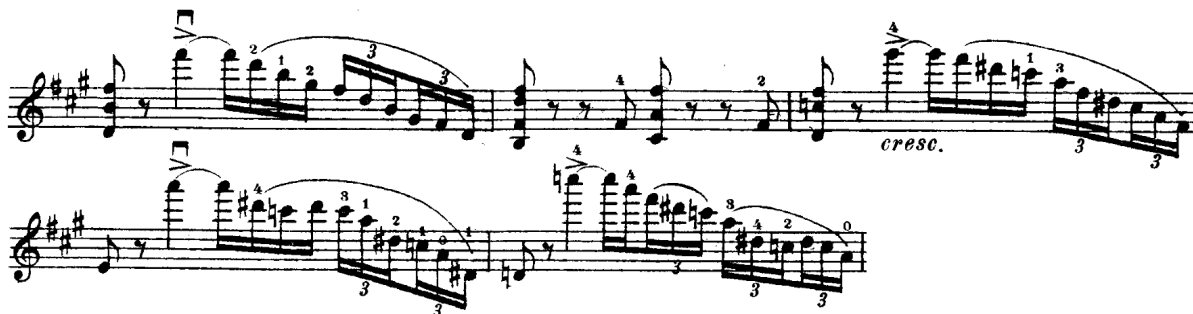
The most typical violinistic, arpeggio-type passages occur in the link within the first theme area (mm. 18-22 and the recapitulation mm. 201-205). They fall within basic violin positions, and they are easy to finger much like exercises from a scale book. However, the composer's rhythmic mixture of sixteenth notes and sixteenth-note triplets adds an artistic touch and creates an effect of natural and graceful acceleration. Again, Barinova's edition offers the best solutions in fingering and bowing.<sup>170</sup>

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<sup>168</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska, 2<sup>nd</sup> ed.

<sup>169</sup> Karłowicz, *Konzert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>170</sup> Ibid.



**Example 3-16:** Karłowicz, first movement, first theme area, link, passages, mm. 18-22.<sup>171</sup>

The short, two-measure passage from the closing section of the exposition must be mentioned here because of its uniqueness. Measures 103-104 (and its expanded equivalent in the recapitulation, mm. 286-289) and measure 106 are the only instances in the whole movement of *détaché* fast passages. This basic violin articulation is used abundantly in most other violin pieces.

In the conclusion of the exposition, the solo part reaches the highest register of all the first movement's fast passages, with the top pitch E<sup>7</sup>.



**Example 3-17:** Karłowicz, first movement, end of exposition, high passage fingering, mm. 106-107.<sup>172</sup>

The alternative fingering for this passage, which is different than the option in available editions, is as follows:

<sup>171</sup> Example 3-16 from: Karłowicz, *Konzjert dlja Skripki*, solo part, Barinova ed.

<sup>172</sup> Example 3-17 from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.





**Example 3-18:** Karłowicz, first movement, end of exposition, high passage fingering, original edition with added fingering, mm. 106-107.<sup>173</sup>

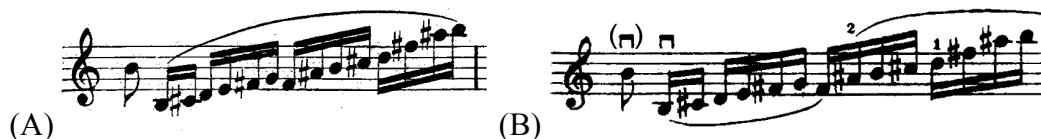
In the above-suggested fingering, the shifts fall on strong beats, so they are more natural. The last note is recommended to be played with a solid finger, instead of as a harmonic, because the harmonic may not respond and cannot be vibrated. Also, although the original separate bowing works well to produce the desired dynamic, no editor preserved this bowing as it was in the original edition.

Typical violin passage figurations are in the development between measures 131 and 138. These passages are idiomatic for the instrument and the major challenge is in the choice of the most appropriate and comfortable bowing to accomplish a natural bow distribution. The composer's bowing does not work well: there are overlong slurs, resulting in a weak volume, which are next to single notes whose necessarily fast bow speed gives rise to undesirable accents. The bow marking in Irena Dubiska's edition partially solves the problem by either slurring separate notes to the previous group, e.g., in measures 131-132, or splitting the overlong slur into two shorter ones, e.g., in measure 135.<sup>174</sup> Galina Barinova offers yet another solution wherein the separate notes and the subsequent *legato* passage are in the same direction but are detached in sound (i.e. separately articulated).<sup>175</sup>

<sup>173</sup> Example 3-18 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>174</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

<sup>175</sup> Karłowicz, *Konzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.



**Example 3-19:** Karłowicz, first movement, development passages, m. 135, (A) original edition;<sup>176</sup> (B) Barinova edition.<sup>177</sup>

The passage in measures 155-158 is unique and noteworthy with respect to its rhythm in that it features a sixteenth-triplet in between regular sixteenth notes within a rapidly slurred arpeggio figure across three strings. This triplet adds rhythmic flexibility and sounds more interesting, but it increases the difficulty of producing the desired smooth and precise string crossing.



**Example 3-20:** Karłowicz, development, rhythmic variety in passages, m. 155.<sup>178</sup>

The passage may easily sound blurred if the arpeggiated triplet is executed with string crossings that are too imprecisely controlled. This is the case in the recorded performances of Tasmin Little<sup>179</sup> and Konstanty Andrzej Kulka (in his 1999 recording).<sup>180</sup> On the other hand, the

<sup>176</sup> Example 3-19A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>177</sup> Example 3-19B from: Karłowicz, *Konzjert dlja Skripki*, solo part, Barinova ed.

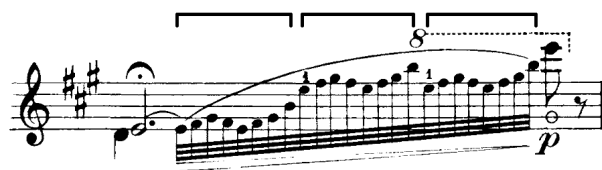
<sup>178</sup> Example 3-20 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>179</sup> Little, *Mieczysław Karłowicz, Violin Concerto*, 2003, CD.

<sup>180</sup> Konstanty Andrzej Kulka with Warsaw Philharmonic National Orchestra of Poland, cond. Kazimierz Kord, *Mieczysław Karłowicz, Violin Concerto in A Major Op. 8*, Accord, ACD 071-2, 1999, CD.

presentation cannot be mechanically metronomic. It is helpful to choose certain notes, according to one's personal understanding of the phrasing, and emphasize them with a longer bow-stroke and vibrato. Such an execution is presented successfully by Kaja Danczowska in her recording.<sup>181</sup>

The two distinctive passages in the cadenza are almost identical, varied by one pitch (the B in the first passage is replaced by the A-sharp in the second), therefore only the first passage will be discussed here. It is constructed of a melodic figure repeated three times, each time an octave higher. Here is another example in this concerto in which the left-hand fingering fits naturally and is similar to warm-up exercises. The performer should display velocity, a seamless shifting technique, and a sensitivity to the wide dynamic changes (there is a *decrescendo* from *forte* to *piano*).



**Example 3-21:** Karłowicz, first movement, cadenza, fast passage, m. 177.<sup>182</sup>

In the coda of the first movement, the composer specifies a particular bowing arrangement for the groups of four descending sixteenth-notes (mm. 294-295). The two-note slurs call for a broad stroke which should be skillfully maintained with the lightness of its pressure. This results in a greater volume of sound, but it also creates greater difficulty in the control of clean tone quality. While there should be a detachment after each slur in order to

<sup>181</sup> Danczowska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1981, cassette.

<sup>182</sup> Example 3-21 from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

emphasize the unusual two-note grouping, a rough accent on the first note of slurs should be avoided.

An interesting example of the composer creating a virtuosic idea out of traditional material can be observed in measures 305-306. Usually in violin literature, ascending passages are counterbalanced with descending ones before they ascend again, or there is a rest or a note with a longer time value at the top of an ascending passage before it starts anew. Karłowicz does not allow for such convenience. The performer must rapidly adjust both hands while executing continuous sixteenth-notes between a high position on the E-string at the end of the passage and first position on the D-string at the immediate beginning of the next passage.



**Example 3-22:** Karłowicz, first movement, coda, ascending passages, mm. 305-306.<sup>183</sup>

### 3.1.4. *Wide leaps*

Contrasting-register leaps are typical violinistic virtuosic effects that demonstrate the performer's familiarity with the fingerboard beyond the typical divisions of position. There are several examples of such technique in the concerto's first movement. The first such instance occurs in the link of the first theme area (mm. 18-22, see Example 3-16). Achieving accurate intonation of the high notes depends not only on the level of technical skill of the left hand, but it

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<sup>183</sup> Example 3-22 from: *Ibid.*

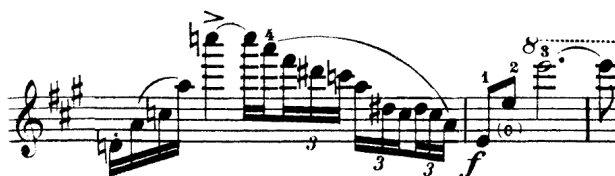
also depends on the player's ability to "hear" pitches internally in advance of actually playing them with both accuracy and appropriate musical color.

An additional difficulty is associated with the last, widest leap (see Example 3-23). The E<sup>7</sup> in the twelfth position must be not only perfect in intonation, but it also should be as noble and warm in timbre as possible in such a squeaky, high register. Furthermore, it has to be powerful in volume and vibrato as this is the section's dynamic climax. The success of these demands requires more than a technically capable player; it also calls for a high-quality instrument, since not every violin responds easily and retains a rich sound in such a high register.



**Example 3-23:** Karłowicz, first movement, first theme area link, wide leap, mm. 22-24.<sup>184</sup>

In the recurrence of this fragment in the recapitulation, the leaps are rearranged due to compositional variation, and they are minimized, while at the same time there is no convenient rest before the leap to allow extra time to assure proper intonation (mm. 201-206).



**Example 3-24:** Karłowicz, first movement, recapitulation, first movement area link, wide leap, mm. 205-207.<sup>185</sup>

<sup>184</sup> Example 3-23 from: Ibid.

<sup>185</sup> Example 3-24 from: Ibid.

### 3.1.5. *Timbre*

Apart from purely technical virtuosic aspects, the concerto's first movement has more to offer in regard to timbre sensitivity. The composer demonstrated his deep knowledge of the violin's various tone colors by specifying the use of harmonics and particular strings.

The sequence of three harmonics in the solo presentation of the first theme is an interesting example of a skillful and idiomatic solution in producing high-pitched notes swiftly and comfortably while avoiding shifts to unnaturally high positions (m. 10). Another benefit, contributing to the overall virtuosic effect, is an assured intonation with a brilliant, ringing sound.

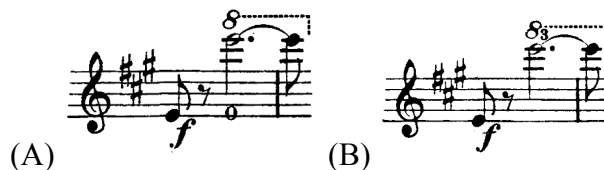


**Example 3-25:** Karłowicz, first movement, first theme area, solo presentation, m. 10.<sup>186</sup>

Not all the harmonics indicated in the composer's manuscript are the best choice. The long value of the E<sup>7</sup> in measures 23-24 requires vibrated sound and maintained volume, but the use of a harmonic would generate an oddly long "dead" tone. All three editors agree in suggesting a solid-fingered execution.

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<sup>186</sup> Example 3-25 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.



**Example 3-26:** Karłowicz, first movement, first theme area, fingering for timbre, mm. 23-24, (A) original edition;<sup>187</sup> (B) Cofalik edition.<sup>188</sup>

To emphasize the powerful character and dark mood of the first theme's head motive presented at measures 94-95, 110-111, and 119-120, the low-register presentations are specified to be performed on the G-string.

### 3.1.6. *Second theme: editing suggestions*

Surprisingly, the beautiful cantilena of the second theme has no fingering suggestions from the composer. All three editors recommend the first two phrases to be played on one string using shifts to upper positions. In the exposition it is the A-string (m. 61 to the downbeat of m. 68) and in the recapitulation the D-string (m. 244 to the downbeat of m. 251). It helps acquire a warm, *dolce* tone and organically matches the notes with a similar timbre. With the emotional development of the theme other strings are also utilized.

Another editing issue in the second theme is the bowing choice. All of the subsequent editions from Poland follow Dubiska's recommendation of starting the second theme on an up-bow direction, and this suggests an anacrusis-character of the first three notes of the melody.<sup>189</sup>

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<sup>187</sup> Example 3-26A from: Ibid.

<sup>188</sup> Example 3-26B from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>189</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

In order to retain the up-bow for the beginning of the second phrase, the two quarter notes (the fifth and sixth notes of the theme) are slurred against the original motivic nature of the melody.



**Example 3-27:** Karłowicz, first movement, second theme, bowing, mm. 61-64, (A) original edition,<sup>190</sup> (B) Cofalik edition.<sup>191</sup>

Separated quarter notes at the ends of measures (such as in Example 3-27 A, m. 62) allow for more connective phrasing into the next downbeats. This can be treated as a characteristic gesture of the melody, and the separate bowing contributes greatly to the espressivo performance. Karłowicz wrote a slur on the similar two quarter notes in measure 74 (m. 257 in the recapitulation) and in measure 76 (m. 259 in the recapitulation). However, the composer shows concern for a logical continuation of the quasi-separate articulation of the notes and marks them with two dashes which results in *portato* detachment.<sup>192</sup>



**Example 3-28:** Karłowicz, first movement, second theme, *portato* bowing, m. 74.<sup>193</sup>

<sup>190</sup> Example 3-27A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>191</sup> Example 3-27B from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>192</sup> Karłowicz, *Concerto pour Violon*, solo part with piano arrangement, original ed.

<sup>193</sup> Example 3-28 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.



Also, the phrase structure in measure 76 (m. 259 of the recapitulation) changes in that the last two quarter notes in the measure end the phrase rather than initiating a new phrase by leading to the next downbeat.

Barinova's edition is again more faithful to the original manuscript and begins the second theme in a down-bow direction and continues "as it comes."<sup>194</sup> Such a bowing better follows the natural shape of the phrase and develops gradually to the down-bow on the first phrase's climax in measure 63 (m. 246 of the recapitulation). Kaja Danczowska offers such an interpretation in her recording.<sup>195</sup> The bowings in Dubiska's<sup>196</sup> and Cofalik's editions could create the problem of breaking the continuity of the phrase by emphasizing both of the down-bows in the phrase.<sup>197</sup>

The interpretation of the second theme can be an indication of the performer's musicality. The theme is written so idiomatically for the violin that, surprisingly, it sounds naturally warm, sweet, and expressive. The music is on the emotional edge and one has to refrain from crossing the border from the sublime to the overwrought. This would affect the pure beauty of the melody by turning it into weak sentimentality with "greasy" slides, overly forced volume, and overdone vibrato.

### 3.2. Second movement, *Romanza*

The *Romanza*, as is typical with any concerto slow movement, gives performers a chance to display their musical sensitivity and various tone colors while still being challenged by

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<sup>194</sup> Karłowicz, *Konzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>195</sup> Danczowska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1981, cassette.

<sup>196</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

<sup>197</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Cofalik ed.

technical difficulties. The challenges, however, are subordinate to the music and are never used for purely virtuosic effect.

### ***3.2.1. Timbre – use of the high positions: low strings***

The technical demands of the *Romanza* include maintaining a beautiful sound, having a relaxed vibrato, and preserving expressiveness while playing in high positions. A pertinent example of the use of the G-string's upper positions is the first presentation of the main theme (mm. 17-32). The entire theme is indicated by the composer to be played on the lowest string for a sweet, warm, and deep timbre, a typical violinistic technique used in low-register cantilenas. The slow tempo and the long note values increase the difficulty in achieving the right sound and proper vibrato. A vibrato that is too fast and wide interferes with a tasteful interpretation and clear intonation as can be heard in the recent recording by Konstanty Andrzej Kulka.<sup>198</sup> Also, when a melody is played on one string, there is a considerable amount of shifting involved. While expressive shifts may contribute to an interpretation, overdone *portamenti* disturb the simple beauty of the theme. Particularly undesirable are audible shifts up and down in immediate succession as can be heard on Piotr Pławner's recording.<sup>199</sup>

Another extensive passage for which the composer specifies the use of upper positions on low strings is in the B section. After the initial indication to use the G-string for the melody (mm. 69-72), the passage becomes more technically demanding in that the octaves are to be played exclusively on the G- and D-strings (mm. 73-76).

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<sup>198</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1999, CD.

<sup>199</sup> Piotr Pławner with Zielona Góra Philharmonic Orchestra, cond. Czesław Grabowski, *Mieczysław Karłowicz, Violin Concerto in A Major Op. 8*, DUX 0540, 2006, CD.



**Example 3-29:** Karłowicz, second movement, section B, octaves in high positions of low strings, mm. 73-76.<sup>200</sup>

The above example is the solo part's culmination of the B section and is very exposed (*forte* to *fortissimo*) and expressive. The technical difficulty is not only limited to achieving perfect intonation in high positions (up to the eighth position) but also in sustaining the volume with high tone quality in the low register and in applying the right amount of energy to express the passage's character. Although Karłowicz scored the passage carefully so that the solo violin is the only string instrument playing, the brass may cover the soloist if the octaves are played with tightness in the right hand, or with too little bow, or without vibrato.

Although the regular fingering (fingers 1 and 4) works well, Barinova's edition suggests partially fingered octaves which increases the difficulty of the passage without any further benefit of better sound production or greater volume.<sup>201</sup>



**Example 3-30:** Karłowicz, second movement, section B, fingered octaves in high positions of low strings, mm. 73-76.<sup>202</sup>

<sup>200</sup> Example 3-29 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>201</sup> Karłowicz, *Kanzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>202</sup> Example 3-30 from: Karłowicz, *Kanzjert dlja Skripki*, solo part, Barinova ed.

The reason for such a fingering could be a smoother connection between the notes, but here it is not desirable. Karłowicz marked the octaves with accents and later with dashes (see Example 3-29). Both markings imply detachment between the notes for the sake of the strong articulation of their beginnings. For instance, the smooth and unaccented performance of the passage in Piotr Pławner's recording deprives the B section of a dramatic solo violin climax and a strong contrast of both articulation and character between the A and B sections as intended by the composer.<sup>203</sup>

### 3.2.2. *Timbre – use of the high positions on the E-string*

There are also similar instances of a problem of playing in high positions on the E-string. In the immediate repetition of the theme in the A section, the melody's range reaches C<sup>7</sup> in the tenth position. As the theme's dynamic and emotional climax falls on the highest part of the phrase, it should be powerful in sound, but not excessively so. It should also be expressively vibrated, but not too widely or with a stiff hand due to the inconveniently high register (mm. 46-47 and in section A' mm. 122-123).<sup>204</sup>



**Example 3-31:** Karłowicz, second movement, section A, main theme, high positions on E-string, mm. 46-47.<sup>205</sup>

<sup>203</sup> Pławner, *Mieczysław Karłowicz, Violin Concerto*, 2006, CD.

<sup>204</sup> Because of the high-register position it is difficult for the left hand to remain relaxed and maintain the high quality of playing.

<sup>205</sup> Example 3-31 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

One of the most common mistakes encountered when playing in high positions on the E-string is the unconscious sliding of the bow towards the bridge. This is due to an inadvertent synchronization of both hands (the right hand mimics the upward motion of the left hand) which produces a thinly piercing or squeaking sound. This should be avoided when approaching any cantilenas in the *Romanza* which are scored high on the E-string.

The energetic and powerfully emotional octaves in measures 66-67 extend up to the ninth position on the A- and E-strings and cause similar difficulties to those discussed above. In this case, however, the high-position playing is more problematic due to the additional challenge of double stops.

A different sound quality is required in the high-register portion of the transitional fragment of the recurring A section in order to match the musical character (mm. 85-88).



**Example 3-32:** Karłowicz, second movement, section B, high position on E-string, mm. 85-88.<sup>206</sup>

For this passage, a relatively reserved, smooth, and calm performance is better suited to its character which contrasts with the preceding turbulent orchestral section. Therefore, vibrato should be constant and bow changes should be inaudible.

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<sup>206</sup> Example 3-32 from: Ibid.

The solo line at the end of the movement offers the biggest challenge associated with high-register playing. The last pitch, F<sup>7</sup>, is held for six measures and one beat and is extremely exposed since it is the highest-lying voice in the strings-only texture (mm. 145-151).



**Example 3-33:** Karłowicz, second movement, end of section A', high position playing, mm. 145-151.<sup>207</sup>

An artistic performance of this passage requires a vibrato that is appropriate in speed and amplitude so as not to affect the fragile intonation, at the same time it requires a very even bow distribution. This ideal is hard to accomplish while playing so high on the E-string and at such a slow tempo. The right hand must achieve fully controlled (i.e. inaudible) bow changes and steady tone in all parts of the bow. The *decrescendo* at the ending involves the additional risks of either breaking off the sound (due to the loss of control over the contact between bow and string) or of the sound decaying too early (due to uneven bow distribution). All of these imperfections are present in most of the available recordings and prove the high level of technical difficulty. There is a rare instance in the concerto in which the composer's lengthy tie does not work with the instrument's capabilities (see Example 3-33 above). The long *legato* tie should be organized into several smaller groupings of bow changes in order to maintain good sound quality with the aim of creating the impression of a single sustained bow stroke. This technique, while seemingly mundane, is a serious technical challenge and requires perfect right-hand facility and the ability

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<sup>207</sup> Example 3-33 from: *Ibid.*

to mask or compensate for any nervous tremulousness. Also, the performer should generate an even sound at all parts of the bow; the soft dynamic level increases the precariousness of the note and further exposes any imperfections.

### 3.2.3. *Double stops*

A second technical difficulty in the *Romanza* lies in the two quasi-recitatives which are composed of a variety of double stops (mm. 57-61 and mm. 65-68).



**Example 3-34:** Karłowicz, second movement, section B, double stops, mm. 57-61.<sup>208</sup>

The issue of accurate intonation is readily apparent and includes the unidiomatic instance of the interval of a fifth in measure 58, played by the fourth finger. There is also a question of what articulation ought to be applied. The double stops in measures 57 and 65 are marked with dots which imply a detached and slightly off-string stroke. Technically, however, it should not be played *spiccato* as this would sound too short and percussive due to the relatively slow tempo and loud dynamic (*mezzo forte* and *forte*). Good tone depends on an appropriate length and an appropriate degree of “lift” in the bow stroke. This can be complicated to achieve if one is focusing on left-hand intonation and relaxation for vibrating. Tasmin Little’s solution of playing

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<sup>208</sup> Example 3-34 from: *Ibid.*

the passage on the string is more secure but esthetically questionable.<sup>209</sup> It weakens its musical character and undermines the contrast with the B section's other features. It is recommended to play the double stops off the string, but to play the sixteenth notes relatively close to the frog for a heavier and longer stroke. Maintaining flexibility in the wrist and fingers of the right hand adds a cushioning effect for greater sound control.

### 3.2.4. *Editing issues on the Romanza*

Certain editorial features found in this movement would appear to interfere with a faithful musical interpretation. Some features enhance the phrasing and help to uncover the beauty of the music while others obscure it and disturb the natural melodic flow. Careful study of Karłowicz's original part and all available editions shows that the piece works better musically with fewer editorial changes. The composer was an advanced violinist and almost every marking in his score is playable and idiomatic for the violin.

At the beginning of the theme in the A section (mm. 17-18), the original bowing indicates a tie and a slur in one bow direction on all the quarter notes.



**Example 3-35:** Karłowicz, second movement, section A, main theme, original bowing, mm. 17-22.<sup>210</sup>

<sup>209</sup> Little, *Mieczysław Karłowicz, Violin Concerto*, 2003, CD.

<sup>210</sup> Example 3-35 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.



All subsequent editions divide this first tie/slur as separate bowings, probably in order to match the original bowing in the motivically similar place in measures 21-22.



**Example 3-36:** Karłowicz, second movement, section A, main theme, editing issue, mm. 17-22.<sup>211</sup>

It is perhaps for the same reason that all three editors slurred the second and third quarter notes in the theme's repetition in measures 34 and 38. This seemingly logical schematic organization in the bowing actually disturbs the natural dynamic development of the theme. This regularly organized bowing division minimizes the dynamic nuances of the solo opening, and as a result the theme loses its intimacy. The temptation of the divided bowing is that it confers a pleasant freedom of motion and an ease of sound production in louder dynamics. The recording by Zienkowski demonstrates that even a high-quality sound can make a bad impression if the dynamic level produced does not fit the atmosphere of the music.<sup>212</sup>

A similar editing problem arises in measure 24. Only Barinova's edition preserves the original slur in measure 24,<sup>213</sup> while the other editions, such as Cofalik's, erase it, possibly to match the bowing found in the similar context of measure 40.<sup>214</sup>

<sup>211</sup> Example 3-36 from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>212</sup> Zienkowski, *Mieczyslaw Karlowicz, Konzert für Violine und Orchester*, 1993, CD.

<sup>213</sup> Karłowicz, *Kanzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>214</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Cofalik ed.



**Example 3-37:** Karłowicz, second movement, section A, main theme, editing issue, m. 24, (A) original edition,<sup>215</sup> (B) Cofalik edition.<sup>216</sup>

This separated bowing is a misleading idea, which oversimplifies the nature of the phrasing in the theme. The separation in measure 24 implies that the quarter note C<sup>4</sup> is an anacrusis to the next phrase while it is really the ending of the previous phrase. There is no parallel anacrusis at measure 16 leading to the phrase in measure 17; therefore, the implied anacrusis at measure 24 does not coincide with the composer's original intent. Also, a comparison of the rhythmic motives in measures 17-18 and 25-26 demonstrates their equivalence of structure. If the initial phrase had no anacrusis, it is erroneous to create it artificially in the second one.



**Example 3-38:** Karłowicz, second movement, section A main theme, editing issue and phrasing, mm. 17-26.<sup>217</sup>

The phrasing in measure 40 is different from that of measure 24. Hence the composer used a different original bowing solution. The bow separation specified by the composer

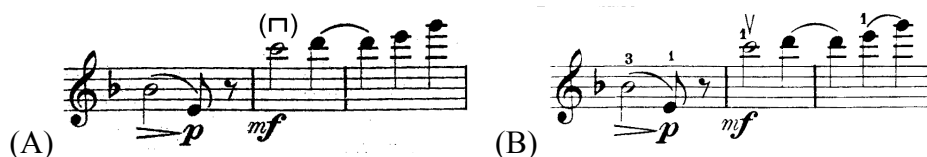
<sup>215</sup> Example 3-37A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>216</sup> Example 3-37B from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>217</sup> Example 3-38 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

purposely gives the note C<sup>5</sup> the character of an anacrusis, and this leads forward and emphasizes the introduction of the new material (mm. 41-51).

There are some other unnecessary bowing changes which make no improvement in the performance or which bring about the need for further adjustments. In the fragment of the A' section the original bowing allows the theme in measure 109 to begin naturally with a down-bow. All editions modify the slurs in the preceding figurations so that the theme begins on an up-bow, and this is in noticeable conflict with the previous theme's bowing. Presumably, the reason is the slurred *decrescendo* in measure 108 which, indeed, sounds more natural on a down-bow.



**Example 3-39:** Karłowicz, second movement, end of section B and beginning of section A', main theme, editing issue, mm. 108-110, (A) original edition;<sup>218</sup> (B) Cofalik edition.<sup>219</sup>

However, it is feasible to produce the *decrescendo* on the up-bow or to re-take the bow to begin down-bow the next phrase. Above all, the bowing which most naturally produces the appropriate phrasing of the theme should take priority over any consideration of the bowing for the preceding figuration's ending.

There is no technical or musical reason for the bowing change found in measure 132 in the Polish editions. The Polish editions also add a fermata on the last beat of measure 128

<sup>218</sup> Example 3-39A from: Ibid.

<sup>219</sup> Example 3-39B from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

marked *breve* and a *ritenuto* in measure 148. This slowing down is particularly redundant since the music is so static already that the further *ritenuto* would stop the flow of the narration.

All of the Polish editions mark the movement's solo part in many places with the sign of a caesura, “//” (see Example 3-37B). This symbol implies a certain reading of the phrasing which is supposed to help achieve a proper interpretation. Instead, in most places it is in fact, misleading, such as it is in measure 24 discussed above. Furthermore, this caesura limits the performer's personal reading which is allowed by the composer's unmarked original copy.

There is no need to improve Karłowicz's *Romanza* extensively. The music of the second movement speaks its simple beauty best when left intact. In the author's opinion, the most successful, powerful, and tastefully expressive interpretations of the second movement on record are by Wanda Wiłkomirska<sup>220</sup> and Kaja Danczowska.<sup>221</sup>

### 3.3. *Finale*

The third movement is technically easier than the first, though it sounds more virtuosic due to the fast tempo (*Vivace assai*). It combines the violinistic techniques from the previous movements and gives the performer the opportunity to display a number of skills such as off-string *spiccato* articulation, a combination of on- and off-string articulations, fluent scalar and arpeggio passage techniques in various registers, double stops, high positions on the strings, and wide leaps.

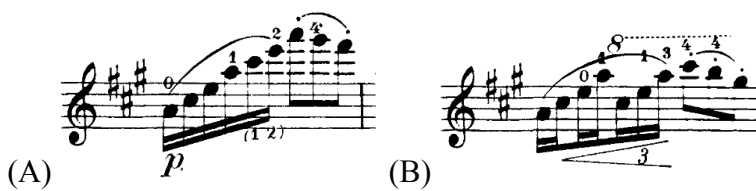
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<sup>220</sup> Wiłkomirska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1965, LP.

<sup>221</sup> Danczowska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1981, cassette.

### 3.3.1. Passages

Motoric sixteenth-note passages comprise a large part of the *Finale* and exhibit a broader variety of technical problems than those in the first movement. The technical difficulties begin in the refrain with the first motivic gesture in the solo part, an ascending A major *legato* arpeggio. The first two statements involve only the first and third positions and do not address any technical demands (mm. 10 and 14); however the third and fourth recurrences have a higher level of complexity due to their transposition an octave higher (m. 26) and the incorporation of a triplet (m. 30).



**Example 3-40:** Karłowicz, third movement, first A section, refrain, rapid high passages, (A) m. 26; (B) m. 30.<sup>222</sup>

The rapid ascent from first position to seventh and ninth positions requires clarity of intonation and a flawless shifting technique which should not interrupt the rhythmic evenness and fluency of the tempo. This technical problem is relatively familiar to violinists from the study of scales and arpeggios, yet it is still challenging as seen in the fact that the intonation on the last, highest passage, is unsatisfactory in the studio recording of even such an established and experienced player as Tasmin Little.<sup>223</sup>

<sup>222</sup> Example 3-40 from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>223</sup> Little, *Mieczysław Karłowicz, Violin Concerto*, 2003, CD.

In the last recurrence of the refrain, the initial low passages in measures 234 and 238 are marked with dots and the indication *jetez* (*jeté*).<sup>224</sup> *Jetez* is a bowing articulation, also called a *ricochet*, in which the bow is “thrown” on the string from the air in the down-bow direction and bounces several notes in a manner of a fast, slurred *spiccato*. The player must use the upper half of the bow.<sup>225</sup>



**Example 3-41:** Karłowicz, third movement, third A section, refrain, *jetez* passage, (A) m. 234; (B) m. 238.<sup>226</sup>

The difficulty of performing a *jetez* is in the precision and control of the bouncing, especially if string crossing is involved, and in the synchronization of both hands for audible and even notes. This virtuosic effect is not present on the recording by Wanda Wilkomirska where the passage is played *legato*, as in previous instances.<sup>227</sup> At the other end of the spectrum, on the most recent Polish recording Piotr Pławner’s uncontrolled bouncing is too percussive, resulting in obscured pitches.<sup>228</sup>

The passages in the last transition before the coda (mm. 300, 302, and 304-305) are an inverted version of the refrain’s initial arpeggiation. If one uses Dubiska’s fingering in measures

<sup>224</sup> *Jetez* is the imperative form of the same French verb (*jeter*) from which the past tense form *jeté* comes, and the two words should be regarded as equivalent in meaning.

<sup>225</sup> *The Harvard Dictionary of Music*, 4<sup>th</sup> ed., s.v. “Bowling,” 112.

<sup>226</sup> Example 3-41 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>227</sup> Wilkomirska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1965, LP.

<sup>228</sup> Pławner, *Mieczysław Karłowicz, Violin Concerto*, 2006, CD.

304-305 and maintains the passage on the E-string, the technical difficulty lies in rapidly yet also securely finding the first high note of each of the descending runs.<sup>229</sup> It is more difficult, but it produces a brighter sound and a more daring effect and matches the virtuosic character of the music. Antoni Cofalik proposes in his edition a more orchestral-type fingering that securely maintains the high position and uses the A-string.<sup>230</sup> This “orchestral,” intonation-safe solution is recommended only to students who cannot yet accomplish the same perfection with a typical soloistic fingering that demands wide and rapid shifts on one string for consistency of tone color.

The image displays two musical staves, (A) and (B), representing different editions of a violin passage. Both staves are in treble clef and show a sequence of three measures. Staff (A) features descending runs on the E-string, with arrows pointing to the notes and the letter 'E' in parentheses below the staff. Staff (B) shows the same sequence but with a different fingering approach, indicated by arrows and the letter 'A' below the staff. Both staves include fingering numbers (1, 2, 3, 4) and slurs over the notes.

**Example 3-42:** Karłowicz, third movement, last transition passages, mm. 304-306, (A) Dubiska edition,<sup>231</sup> (B) Cofalik edition.<sup>232</sup>

The first refrain’s passages in measures 34-37 (recurring in the last refrain in mm. 258-261 and in a slightly varied form in the middle refrain in mm. 136-139) and in measures 43-47 (recurring in the last refrain in mm. 267-271) both contain extended *legato* passages in varied scalar and chordal configurations. These passages pose the same demands as discussed above in terms of velocity and effortless position shifting, but here the shifting is over a longer

<sup>229</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

<sup>230</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Cofalik ed.

<sup>231</sup> Example 3-42A from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.

<sup>232</sup> Example 3-42B from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

span and in both directions. The convenient fingering in Irena Dubiska's edition of 1952 is strongly recommended as the most smooth and natural of all editions.<sup>233</sup> Undesired accents at the beginning of the slurs in measures 36-37, which are audible in various recordings, should be avoided because they break up the gradual *crescendo* and disturb the forward motion. Because they are a part of the refrain, these passages should reflect its character, which is elegant, dance-like, light, and witty. Any sound of fatigue or discomfort, heavy bow changes, or shifting with overly obvious *glissando* is contrary to the refrain's character.



**Example 3-43:** Karłowicz, third movement, refrain *legato* passages, fingering, mm. 34-37.<sup>234</sup>

The second part of the repeated retransition is composed of passagework which is similar in character to the passages of the refrain (compare mm. 34-37 and mm. 44-47 with mm. 222-233). The difference in the technical requirements is in the inversion of the runs which are now descending. The fast, repeated descending scales in measures 226-229 require a good fingering solution. The scales consist of five consecutive pitches while the left hand has only four fingers for execution. A semitonal sliding shift, although usually not recommended for fast passages, is here unavoidable and poses a danger of lost clarity in left-hand articulation. This sliding shift must be very energetic and precise in terms of timing and intonation. In these four measures the soloist's part is very exposed and is scored with a subtle and static *pianissimo*

<sup>233</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska, 2<sup>nd</sup> ed.

<sup>234</sup> Example 3-43 from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.



accompaniment played by the strings. Any imperfection in the solo part catches the listener's attention, as it does in the case of Tasmin Little's<sup>235</sup> and Piotr Pławner's recordings.<sup>236</sup> Whereas all editions agree on the same fingering, the Polish editions indicate a bowing change (see Example 3-44). The original consistent slurs over the short scales are playable and allow for a good sound and elevation of dynamic. There is no need to separate the scale's last eighth note in measures 228-229 which makes the effect of an undesired accent rather than a *crescendo*.

(A)

(B) *poco a poco cresc.*

**Example 3-44:** Karłowicz, third movement, second retransition, descending passages, editing bowing issue, mm. 226-229, (A) original edition;<sup>237</sup> (B) Dubiska second edition.<sup>238</sup>

The last three measures of the movement (mm. 319-321) consist of an exposed four-octave *legato* passage which is accompanied only by horns. It requires the soloist to display velocity with clarity, seamless and swift shifting, and skill at maintaining a superb tone in all violin registers. The last, highest note, A<sup>7</sup>, is played in the rarely-used fourteenth position. It is possible, but not recommended, to apply the composer's slur, also present in Barinova's edition,

<sup>235</sup> Little, *Mieczysław Karłowicz, Violin Concerto*, 2003, CD.

<sup>236</sup> Pławner, *Mieczysław Karłowicz, Violin Concerto*, 2006, CD.

<sup>237</sup> Example 3-44A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>238</sup> Example 3-44B from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.

since it connects the entire passage and makes it excessively difficult to produce a good sound quality and the desired *crescendo* effect.<sup>239</sup> A three-slur division suggested by Dubiska is recommended to use but the player should give a high priority to achieving inaudibly smooth bow-changes.<sup>240</sup>

(A)

(B)

**Example 3-45:** Karłowicz, third movement, coda, passage editing bowing issue, mm. 319-321, (A) original edition,<sup>241</sup> (B) Cofalik edition.<sup>242</sup>

A new kind of a passagework is introduced in both retransitions and in the last transition before the coda. The passages in these sections have a different character (*quasi-moto perpetuo*) from the slurred passages previously discussed because of their different articulation (separate, crisp *spiccato*). Their most expanded instance is in the first retransition (mm. 78-97). The first measure of the fragment has repeated pitches in sixteenth-note groups which are followed in the second measure with a single-note version of the same material. Thus, in the second measure the left hand must suddenly articulate the notes at twice the speed. The repetitive circling

<sup>239</sup> Karłowicz, *Kanzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>240</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

<sup>241</sup> Example 3-45A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

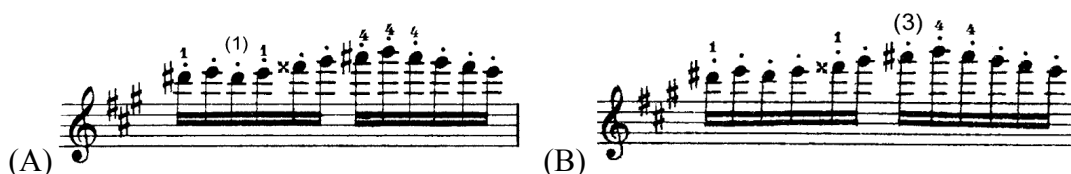
<sup>242</sup> Example 3-45B from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

finger-motion adds to the technical complexity. This virtuosic idea is repeated twice in the section.



**Example 3-46:** Karłowicz, third movement, first retransition, *spiccato* passages, mm. 78-79.<sup>243</sup>

In measures 80, 84, and 85 the figurations ascend to the E-string's high register (up to B<sup>6</sup>), and this increases the intonation problem of minor seconds, especially for performers with broader fingertips. In addition to the high position, the interval of an augmented second with the surrounding notes (mm. 84-85) leaves one with only awkward fingering options. The fingering of measure 84 in the Polish editions causes excessive finger sliding which is not appropriate for clear articulation, and can be minimized, as seen in the Barinova edition.<sup>244</sup>



**Example 3-47:** Karłowicz, third movement, first retransition, *spiccato* passages, editing fingering issue, mm. 84, (A) Cofalik edition;<sup>245</sup> (B) Barinova edition.<sup>246</sup>

The idea of repeated notes returns with the broken, chromatically descending octaves in measures 94-96. The first two measures create a double-stop intonation problem while the third

<sup>243</sup> Example 3-46 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>244</sup> Karłowicz, *Kanzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>245</sup> Example 3-47A from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>246</sup> Example 3-47B from: Karłowicz, *Kanzjert dlja Skripki*, solo part, Barinova ed.

measure breaks the pattern in the string crossing pattern, and the performer must be prepared for this sudden irregularity. Some players create artificial accents and emphases for easier string-crossing organization as suggested in Dubiska's edition as dashes.<sup>247</sup> It adds a syncopated rhythmic feeling, which was not desired by the composer, since in the original edition there are consistent dots in the whole figuration.

(A)

(B)

**Example 3-48:** Karłowicz, third movement, first retransition, *spiccato* passages, editing marking issue, mm. 94-96, (A) original edition;<sup>248</sup> (B) Dubiska second edition.<sup>249</sup>

Thus, according to the original part, the *spiccato* must be steady at all times in the retransition's passages regardless of string crossing and left-hand challenges. Any internal accents that the player may find helpful for rhythmic organization should be inaudible. This rhythmic precision in the solo violin playing is required to line up with the highly rhythmic *staccato* accompaniment in the trumpets (mm. 86-88 and mm. 90-92) and with the similar *spiccato* accompaniment in the strings (mm. 94-97).<sup>250</sup>

<sup>247</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

<sup>248</sup> Example 3-48A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>249</sup> Example 3-48B from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.

<sup>250</sup> Mieczysław Karłowicz, *Koncert Skrzypcowy Op. 8*, full score, Fitelberg ed.



**Example 3-49:** Karłowicz, third movement, first retransition, trumpet rhythmic accompaniment, mm. 86-88.<sup>251</sup>

The broken, chromatically-ascending octaves in the last transition leading to the coda (mm. 292-295) are extended in comparison to the previous presentation (mm. 94-96). Instead of the previous irregularity of string-crossing pattern (m. 96), there is an irregularity of shifting; initially the shifts occur twice per measure (mm. 292-293), and they increase to three times per measure (mm. 294-295).



**Example 3-50:** Karłowicz, third movement, last retransition, octave figuration, mm. 292-295.<sup>252</sup>

Producing appropriate dynamic shades within a *mezzo piano* is the only musical demand specified in the retransition (mm. 78-97) of the solo violin part. In general, this section has a light-hearted character, and if played with a stroke that is too-well pronounced it sounds laborious as it does on the recent recording by Konstanty Andrzej Kulka.<sup>253</sup>

That Karłowicz had in mind a particular articulation can be seen in the next segment of the same retransition. The sixteenth notes in measures 106-107 are marked with dots while those

<sup>251</sup> Example 3-49 from: Karłowicz, *Koncert Skrzypcowy Op. 8*, full score, Fitelberg ed.

<sup>252</sup> Example 3-50 from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>253</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1999, CD.

in measures 109-111 have dashes. The dashed notes are supposed to be played on the string, which seems uncomplicated, but it is actually difficult to play *détaché* at this speed; the bow bounces naturally off the string. The player should focus on a broader forearm movement and a smoothly horizontal stroke with no accents. Interestingly, some performers disregard this articulation specification for reasons of comfort; however, they add extra accents and dashes in the previous figurations. Tasmin Little plays measures 106-107 on the string,<sup>254</sup> and Piotr Pławner plays measures 109-111 off the string.<sup>255</sup> In order to preserve the character desired by the composer, all playable markings should be obeyed.

The passage found in the first retransition, measures 98-101, which recurs in the second retransition as a shortened version in measures 220-221, is reminiscent of the closing section of the Auer cadenza to the Tchaikovsky Violin Concerto in D Major, op. 35.<sup>256</sup>

(A)

(B)

**Example 3-51:** (A) Karłowicz, third movement, first retransition, figuration, mm. 98-101,<sup>257</sup> (B) Tchaikovsky, Violin Concerto in D Major, op. 35, first movement, end of Auer cadenza.<sup>258</sup>

<sup>254</sup> Little, *Mieczysław Karłowicz, Violin Concerto*, 2003, CD.

<sup>255</sup> Pławner, *Mieczysław Karłowicz, Violin Concerto*, 2006, CD.

<sup>256</sup> Tchaikovsky, *Violin Concerto in D Major, Op. 35*.

<sup>257</sup> Example 3-51A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>258</sup> Example 3-51B from: Tchaikovsky, *Violin Concerto in D Major, Op. 35*, solo part.

In Barinova's edition the original bowing of the fragment remains unchanged; thus the accented eighth notes are played in a suitable down-bow direction (see Example 3-51A).<sup>259</sup> The Polish editions reverse the bowing in the first retransition occurrence (mm. 98-101) and they change the character of the first eighth notes into a short *spiccato* by adding a dot over it. Surprisingly, the changes are omitted in the second retransition; however, there should be no difference in character between the two passages (mm. 220-221).

**Example 3-52:** Karłowicz, third movement, passage editing bowing issue, (A) first retransition, mm. 98-101; (B) second retransition, mm. 220-221.<sup>260</sup>

### 3.3.2. *Spiccato stroke*

Another technical demand that demonstrates the virtuosity of the *Finale* is a *spiccato* articulation. The *spiccato* stroke on the eighth notes of the refrain grows in complexity when other technical problems are added to it. While the interweaving of the off-string and on-string articulations may be problematic only for students, the clarity of harmonics in a bouncing stroke already poses demands for more advanced players (m. 17 and m. 29).

<sup>259</sup> Karłowicz, *Kanzjert dla Skripki*, solo part with piano arrangement, Barinova ed.

<sup>260</sup> Example 3-52 from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.



**Example 3-53:** Karłowicz, third movement, refrain, *spiccato* harmonics, m. 17.<sup>261</sup>

In most of the recordings the performers emphasize the refrain's harmonics with long bow strokes and sacrifice the consistency of the off-the-string articulation for a secure sound response. Such an interpretation, however, dictated by the technical difficulty, differs from the original markings that give the theme its particular character. The composer's *spiccato* indication is violinistic and playable as one can hear in Konstanty Andrzej Kulka's recordings, especially the early one from 1979.<sup>262</sup> However, it is demanding and requires immediate perfection in intonation since the short stroke allows no time for correction of the finger. Above all, it asks for a typical virtuosic approach of taking a risk rather than backing off from a brilliant effect. There is a famous quote from Henryk Wieniawski who used to write encouraging notes to himself in the margins of his most virtuosic pieces: "*Il faut risquer!*" ("One must take a risk!")<sup>263</sup>

Another issue that increases the difficulty of *spiccato* articulation in the refrain is the very high register in measure 40 where the left hand climbs up to the eleventh position for the E<sup>7</sup>. It is recommended to play the highest note as a harmonic, as suggested in the Polish editions. Such a use of a harmonic also applies to similar places in the recurring refrain, when applicable, and in the first retransition in measure 102.

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<sup>261</sup> Example 3-53 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>262</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1979, CD.

<sup>263</sup> Reiss, *Wieniawski*, 94.





**Example 3-54:** Karłowicz, third movement, refrain, *spiccato* at high register, m. 40.<sup>264</sup>

Other fast *spiccato* passages which are present in retransitions are discussed above as “passages.”

### 3.3.3. *Double stops*

The double-stop technique in the *Finale* is not used as extensively as it is in the first movement, but it is applied in important fragments. The double stops embellish a part of the refrain’s B section (mm. 22-25), adorn the solo violin theme of the second episode (m. 172 to the downbeat of m. 192), and add a virtuosic sparkle to the coda (mm. 313-317).

The double stops in the refrain are not very complicated for the left hand; however, the variations in rhythm and articulation (*legato*, *sautillé*, *spiccato*) make them sound impressive and virtuosic. The passage (mm. 22-25) should be played with swiftly-changing capricious characters: the slurred double stops should be smooth and connected while the octaves and last three dotted eighth notes should be energetic, witty, light, and dance-like. The greater the level of contrast, the better the impression. The interpretations by Kaja Danczowska<sup>265</sup> and Konstanty Andrzej Kulka achieve an effortless execution and playful character without sacrificing vibrato and a powerful sound.<sup>266</sup> The passage repeats unchanged in all subsequent refrain recurrences.

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<sup>264</sup> Example 3-54 from: Karłowicz, *Violin Concerto*, solo part, Cofalik ed.

<sup>265</sup> Danczowska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1981, cassette.

<sup>266</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1979, CD.



**Example 3-55:** Karłowicz, third movement, refrain, varied articulation on double stops, mm. 22-25.<sup>267</sup>

The second episode's theme consists almost entirely of double stops. Initially, the long note durations and middle register minimize the technical difficulty; however, intonation is still a concern. The technical complexity grows with the development of the theme. Consecutive octaves, which reach up to the seventh position in measure 186, are followed with successive sixths and other double stops in eighth-note values. Since the character of this theme is very calm and even in sound, the major technical issue is to perform the connection between the double stops as smoothly as possible. On some available recordings, the grace notes which precede some of the double stops, are played as if they are the bottom of the chord. This is more evident where the grace notes are double stops themselves (mm. 173, 177, and 180).



**Example 3-56:** Karłowicz, third movement, second episode solo violin theme, grace notes, mm. 172-174.<sup>268</sup>

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<sup>267</sup> Example 3-55 from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>268</sup> Example 3-56 from: Ibid.

An accented emphasis on the actual thematic notes, which are the top notes of the “artificial” chords, is contrary to the character of the music. Such heroic characterization is a misinterpretation by Konstanty Andrzej Kulka.<sup>269</sup>

It is difficult to find a fingering for the consecutive sixths (mm. 188-189) that would allow for a smooth *legato* linking of the notes: Dubiska offers the best solution in her 1979 edition.<sup>270</sup>



**Example 3-57:** Karłowicz, third movement, second episode theme, double-stop fingering, mm. 188-189.<sup>271</sup>

There is an interesting text-editing issue in the solo violin theme of the second episode. In measure 191 all Polish editions after Dubiska’s 1952 edition alter the pitch in the second double stop and thus change the interval of a fifth to a third.<sup>272</sup> The change is indicated by an asterisk at the beginning of the measure which leads to the explanation on the bottom of the page (p. 9), which gives the original measure. It is true that the original harmony sounds awkward and empty, nevertheless, it adds to the atmosphere of expectation of what is soon to come. A perfect fifth creates an incomplete triad of unspecified mode which gives an effect of unclear harmonic succession. Also, there is another perfect fifth on the downbeat of the next measure which

<sup>269</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1979, CD.

<sup>270</sup> Mieczysław Karłowicz, *Koncert Skrzypcowy* (The violin concerto), solo part with piano arrangement, Irena Dubiska 4<sup>th</sup> edition (Cracow: PWM, 1979).

<sup>271</sup> Example 3-57 from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 4<sup>th</sup> ed.

<sup>272</sup> Karłowicz, *Koncert Skrzypcowy*, solo part with piano arrangement, Dubiska 2<sup>nd</sup> ed.

reinforces the ambiguous harmonic tendency of the fragment. After a gradual development, the theme dissolves and brings the impression of pensiveness. The “corrected” interval of a third removes such an effect. Hence, maintaining the original pitch, as Barinova did in her edition, is not only a sign of respect to the composer’s work, but it is also a proper reading of the purposely peculiar and unexpected harmonization, a special unpredictable feature, which anticipates Karłowicz’s future development of specific harmonic style.<sup>273</sup>



**Example 3-58:** Karłowicz, third movement, solo violin second episode theme, editing text issue, m. 191-192, (A) original edition,<sup>274</sup> (B) Dubiska second edition.<sup>275</sup>

The last appearance of double stops is in the closing section of the coda and is marked *Presto*. The virtuosic triplets are very comfortable for the left hand and fairly easy to play at an impressive speed. Although Karłowicz did not mark any dots over the triplets, the slightly off-string stroke in the interpretations of Konstanty Andrzej Kulka<sup>276</sup> and Tasmin Little contributes a more powerful volume and a clearer articulation.<sup>277</sup>

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<sup>273</sup> Karłowicz, *Kanzjert dlja Skripki*, solo part with piano arrangement, Barinova ed.

<sup>274</sup> Example 3-58A from: Karłowicz, *Concerto pour Violon*, solo part, original ed.

<sup>275</sup> Example 3-58B from: Karłowicz, *Koncert Skrzypcowy*, solo part, Dubiska 2<sup>nd</sup> ed.

<sup>276</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1979, CD.

<sup>277</sup> Little, *Mieczysław Karłowicz, Violin Concerto*, 2003, CD.



### 3.3.5. *Timbre – use of the high positions: low strings*

The last technical and timbral issue of the *Finale* is the use of the high positions on the low string. The best example is the theme of the first episode that is designated by the composer to be played entirely on the G-string (mm. 62-76). The theme's climax is reached in measure 73 on the accented pitch E<sup>5</sup> played by third finger in tenth position.



**Example 3-60:** Karłowicz, third movement, first episode theme, highest positions on G-string, mm. 72-73.<sup>280</sup>

It is not easy to maintain a good-quality sound and vibrato in such an inconvenient hand position on the G-string. In addition, this high note is approached from the relatively low third position which contributes further to the difficulty of a large leap in the left hand. The reward for the difficulty is the warm and intense timbre the violin can produce only in this register. Also, keeping the whole theme on the same string guarantees the same “color” of the sound and creates an organic unity for the entire melody.

### 3.3.6. *Interpretational issues*

Besides the technical performing problems, the themes of the *Finale* call for the performer to consider an appropriate interpretation. The refrain bears a resemblance in character to the theme of the last movement of Mendelssohn's Violin Concerto in E Minor, Op. 64. Both

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<sup>280</sup> Example 3-60 from: Ibid.

pieces' themes are dance-like, light, witty, and brilliant in virtuosity. The dance-like aspect of Karłowicz's refrain theme lies in the 6/8 meter and rhythmic organization which is especially in the rocking motive of the slurred quarter note and eighth note. Thus, the theme should be played with rhythmic precision and simplicity. The lightness is created by a bouncing *spiccato* articulation and a quiet dynamic for most of the theme. The right choice of tempo plays an important role in the articulation. If a player chooses a tempo that is too slow, the stroke will become heavy and labored. If it is played too fast the result will be a loss of character. A comparison of available recordings reveals that the optimal tempo for the refrain fluctuates between a dotted quarter note equals 100 and 104, as played by Konstanty Andrzej Kulka.<sup>281</sup> In the slowest interpretation (by Zienkowski), the dotted quarter note equals 96; in this performance the articulation is hammered, the tune sounds unnaturally serious, and the refrain seems to be much more difficult than it is.<sup>282</sup> On the other hand, the fastest tempo of the refrain, played by Tasmin Little and Piotr Pławner, oscillates between 104 and 108 at rushed places. These interpretations sacrifice technical perfection (missed harmonics, out-of-tune double-stops, and bad shifting in Little's playing),<sup>283</sup> or the characteristic features (plain virtuosity without musical phrasing in Pławner's playing), for speed.<sup>284</sup>

The delicate orchestration of the refrain permits the soloist to start with a quiet dynamic and be audible, so there is space left for dynamic nuances and volume development towards the end of the theme. The soloist should avoid the natural drive for a big sound; Zienkowski's

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<sup>281</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1999, CD.

<sup>282</sup> Zienkowski, *Mieczysław Karłowicz, Konzert für Violine und Orchester*, 1993, CD.

<sup>283</sup> Little, *Mieczysław Karłowicz, Violin Concerto*, 2003, CD.

<sup>284</sup> Pławner, *Mieczysław Karłowicz, Violin Concerto*, 2006, CD.

recording is an example of a dynamically flat performance of the refrain.<sup>285</sup> The theme's cheerful grace notes, if well executed, add as much humor to the tune as the whistles of the harmonics. The brilliant virtuosic aspect is fulfilled in all of the characteristics previously discussed, in high-register places, and in fluent passages at the end of the refrain. To reveal the radiance and virtuosic spark, the player should be daring. Such an effortless and joyful, yet technically perfect, performance is present in both recordings by Konstanty Andrzej Kulka.<sup>286, 287</sup>

The first episode's theme (mm. 62-76) bears a resemblance to one of the melodies from Karłowicz's favorite symphonic poem of Richard Strauss, *Till Eulenspiegel*, op. 28.<sup>288</sup> Therefore, the first episode's theme has a similar character: charming, dark, and grotesque. The music is not seriously dramatic, as some performers interpret it by slowing it even more (Wiłkomirska,<sup>289</sup> Danczowska,<sup>290</sup> Pławner<sup>291</sup>) despite the *a tempo* marking that is in the original score. In his 1999 recording, Konstanty Andrzej Kulka provides the most successful reading of the tune's nonchalant character with his powerful and radiant sound.<sup>292</sup>

The solo violin's second episode theme presents yet another character. It is noble, restrained in its passion, and less energetic, as stated by the composer's marking *più tranquillo*. If played with an heroic approach, deliberately emphasizing each note embellished by grace notes, and with fast, tense vibrato, as it is on the old recording by Konstanty Andrzej Kulka, the

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<sup>285</sup> Zienkowski, *Mieczysław Karłowicz, Konzert für Violine und Orchester*, 1993, CD.

<sup>286</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1979, CD.

<sup>287</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1999, CD.

<sup>288</sup> Adolf Chybiński, *Mieczysław Karłowicz: Kronika Życia Artysty i Taternika*, 129.

<sup>289</sup> Wiłkomirska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1965, LP.

<sup>290</sup> Danczowska, *Mieczysław Karłowicz, Koncert Skrzypcowy*, 1981, cassette.

<sup>291</sup> Pławner, *Mieczysław Karłowicz, Violin Concerto*, 2006, CD.

<sup>292</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1999, CD.



theme loses its chorale-like, almost religious, atmosphere.<sup>293</sup> On the other hand, an interpretation which overly stresses a mood of static resignation, such as that of Piotr Pławner, deprives the music of its strength.<sup>294</sup> Thus, the theme sounds less like a full-grown theme and rather more like a sketch of the thematic idea. This was one critic's remark on the concerto's themes in Karłowicz's time.<sup>295</sup> A proper interpretation, such as the one on Kulka's recording from 1999, proves that the theme's profound artistry calls for a player with a mature artistic personality.<sup>296</sup> The lengthy dynamic development from *mezzo forte* to the climactic *fortissimo* (m. 188-191) may be augmented with a slight tempo animation. Regrettably, none of the performers on available recordings played the original D<sup>5</sup> pitch on the second double stop in measure 191.

This detailed discussion is the first thorough study on violinistic aspects of the violin concerto by Karłowicz. The subject is briefly mentioned in articles, CD liner notes, or books when describing the work, and is mentioned in passing as a positive quality of the piece, but it is never supported by any further arguments. This chapter's discussion supplies the formerly missing detailed explanation of the violinistically idiomatic aspects of the piece, and it illustrates them with musical examples so the reader who is unfamiliar with the piece may evaluate the analysis. The above examination of the concerto reveals a wide variety of technical problems for the performer to learn and display as well as a diversity of musical and interpretative demands.

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<sup>293</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1979, CD.

<sup>294</sup> Pławner, *Mieczysław Karłowicz, Violin Concerto*, 2006, CD.

<sup>295</sup> Chmara-Żaczekiewicz, "Mieczysław Karłowicz w Opinii Krytyków Wiedeńskich," *Muzyka*, 95.

<sup>296</sup> Kulka, *Mieczysław Karłowicz, Violin Concerto*, 1999, CD.

## CHAPTER 4 STYLISTIC DISCUSSION

### 4.1. Influences

The major deficiency of Karłowicz's violin concerto is, according to critics, its lack of originality.<sup>297</sup> Since the premiere of the piece it has been accused of derivative melodic and harmonic language resembling other composers' music, borrowed formal ideas, and violin techniques and figurations similar to those in other concerti. While it is true that the composer knowingly quoted the first Piano Concerto of Tchaikovsky in a creative manner and utilized the two violin concerti (Tchaikovsky's and Mendelssohn's) he played himself as models, the undue tendency to speculate about multiple influences led at last to unreasonable comparisons of the concerto with Bach's or Brahms' music as will be discussed near the end of this section.

It is not surprising that Karłowicz's piece was strongly influenced by the Tchaikovsky's violin concerto. This was the last work performed by Karłowicz as a violinist, and it concluded years of studying with Barcewicz. And it also concluded Karłowicz's virtuoso career (1894).<sup>298</sup> The reviewers noted the resemblance between the two pieces at the first performance in Berlin; in the *Berliner Börsenzeitung* an unknown critic wrote: "It seems that [the concerto] was written under the influence of Tchaikovsky's concerto..."<sup>299</sup> Polish scholars are more specific when discussing the Tchaikovsky's effect on Karłowicz's piece by emphasizing similarities between

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<sup>297</sup> Chmara-Żaczekiewicz, "Mieczysław Karłowicz w Opinii Krytyków Wiedeńskich," *Muzyka*, 93.

<sup>298</sup> Adolf Chybiński, *Mieczysław Karłowicz: Kronika Życia Artysty i Taternika*, 104.

<sup>299</sup> *Ibid.*, 212.

both pieces in the formal conception.<sup>300</sup> These similarities are mostly present in the unusual formal ideas in both works' first movements: the first solo part entrance without the orchestral accompaniment, the lack of new motivic material in the development, the placement of the cadenza, the style of presentation of the first theme in the recapitulation, and orchestral treatment of the solo part in the coda of both first movements. Also, there are characteristic double-stop figurations similar on both pieces (see Example 3-6 above).

Karłowicz also had in his repertory Mendelssohn's Violin Concerto in E Minor, op. 64, and he performed it often towards the end of his violin career (1894).<sup>301</sup> The resemblance between Mendelssohn's and Karłowicz's works is heard in the last movements. Both rondos share a light character and motivic ideas in the refrains: the initial ascending arpeggiation followed by off-string eighth notes. Karłowicz's rondo is described by Łobaczewska and Strumiłło as "Mendelssohnesque salon music."<sup>302</sup>

A valuable benefit from his Berlin studies was Karłowicz's opportunity to participate at symphonic concerts and listen to newly-written works which were still unknown in Poland. Among them were the symphonic poems of Richard Strauss. Karłowicz heard *Till Eulenspiegel* in 1896, and he became a great admirer and follower of Strauss' orchestration. This interest was supported and developed by his composition professor, Heinrich Urban.<sup>303</sup> In the violin concerto, Karłowicz applied a Straussian enlarged brass section – four horns, two trumpets, three

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<sup>300</sup> Łobaczewska and Strumiłło, *Od Oświecenia do Młodej Polski*, 563.

<sup>301</sup> Mechanisz, *Mieczysław Karłowicz*, 26.

<sup>302</sup> Łobaczewska and Strumiłło, *Od Oświecenia do Młodej Polski*, 563.

<sup>303</sup> Tadeusz Marek, *Poematy Symfoniczne Mieczysława Karłowicza* (The symphonic poems of Mieczysław Karłowicz), vol. 17, Biblioteka Słuchacza Koncertowego: Seria Symfoniczna (The concert listener's library: A symphonic series), ed. Mieczysław Tomaszewski (Cracow: PWM, 1959), 10.

trombones, and a tuba. However, an even more important Strauss influence is audible in placing the main orchestral motives of the piece in the brass instruments, and in allowing these instruments to be partners with the solo violin part.<sup>304</sup>

Among the more unusual opinions regarding stylistic influences on the Karłowicz's concerto is one from a review written by an unknown critic at the Polish newspaper *Przegląd Tygodniowy* (Weekly Review). The article, which followed the Warsaw concert of November 28, 1904, reads: “*The Violin Concerto*...in the second movement...is getting close to the style of Bach's violin cantilena.”<sup>305</sup> There cannot be any relationship between Karłowicz's and Bach's music since Karłowicz was indifferent to Baroque music esthetics and he barely appreciated the historical importance of that epoch in music development. The *Romanza* bears rather more resemblance to the second movements of the Tchaikovsky violin concerto or the Wieniawski second violin concerto as a lyrical, intimate song with the contrasting middle section.

Another unusual opinion regarding the stylistic issues of Karłowicz's violin concerto was expressed by Felix Kęcki who wrote that this piece “reveals a rather clear influence of Brahms' music...”<sup>306</sup> It is difficult to find any similarities between the works of these two composers because Karłowicz strongly disliked Brahms' non-programmatic and post-Beethovenian style.<sup>307</sup>

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<sup>304</sup> Kominek, “Mieczysław Karłowicz,” [CD liner notes], 5.

<sup>305</sup> *Ibid.*, 4.

<sup>306</sup> Feliks Kęcki, *Mieczysław Karłowicz: Szkic Monograficzny* (Mieczysław Karłowicz: A monographic sketch) (Warsaw: Warszawskie Towarzystwo Muzyczne, 1934), 25.

<sup>307</sup> Mechanisz, *Mieczysław Karłowicz*, 80.

## 4.2. Polish or Slavic features

Although Karłowicz received his music composition education in Germany, and his style was strongly influenced by German composers such as Richard Strauss and Richard Wagner. However, his music also reveals Slavic features. One of the more recognizable Slavic characteristics is the sensitive lyricism of Karłowicz's melodies.<sup>308</sup> Despite being labeled as a Neoromantic epigone, musicologists agree that Karłowicz, budding composer that he still was at the time of his death, reached his own style in regard to melody.<sup>309</sup> The so-called "Karłowiczowska nuta" ("Karłowicz's tune") describes the specific mood of his melodies which are saturated with deep-felt and genuine melancholy and sorrowfulness and affects even the themes in the major mode. The style also affects the rhythmization of the melodies, which, according to Slavic folk music, originate from speaking. Hence the style is recitative-like and it often includes a triplet figure.<sup>310</sup> This might be a reason why the concerto's themes appeared to the Viennese music critics as "more outlined than fully formed," and they thought that this was a negative quality.<sup>311</sup> These characteristic Slavic features of Polish, Lithuanian, Russian, and Byelorussian music are already present in Karłowicz's early works, especially his songs, and continue into the lyrical themes of his violin concerto.<sup>312</sup>

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<sup>308</sup> Adolf Chybiński, "Mieczysław Karłowicz," *Muzyka* (Music) 3 (March 1926): 105.

<sup>309</sup> Michael Murphy and Jim Samson, "Karłowicz, Mieczysław," Grove Music Online ed. L. Macy (Accessed 7 October 2006), <<http://www.grovemusic.com.proxy-remote.galib.uga.edu:2048>>.

<sup>310</sup> Stanisław Prószyński, "Melodie z Karłowiczowskiego Krajobrazu" (The melodies from Karłowicz's landscape), *Ruch Muzyczny* (Music Trends) 24, no. 19 (1980): 5.

<sup>311</sup> Chmara-Żaczekiewicz, "Mieczysław Karłowicz w Opinii Krytyków Wiedeńskich," *Muzyka*: 95.

<sup>312</sup> Henryk Swolkień, "Tragiczne Paradoxy Karłowicza" (Karłowicz's tragic paradoxes), *Ruch Muzyczny* (Music Trends) 3 (February 1959): 3.

Although Karłowicz quotes Slavic folk music directly in only one of his symphonic poems, *Lithuanian Rhapsody*, op. 11, the emotional character of the lyrical melodies in his violin concerto reveals the composer's nationality. According to Polish scholars, Łobaczewska and Strumiłło, Karłowicz adopted this stylized indirect treatment of a folk idiom from Tchaikovsky.<sup>313</sup> The oscillation between major and minor mode in the first movement's second theme, the second movement's theme, and the *Finale*'s second episode theme is an example of the typically capricious mood of Polish folk tunes. Nevertheless, the use of this feature does not inevitably induce a folk character in the themes since they are barely a stylized derivation. Additionally, the notion of a national musical style embraces more than the use of folk features. For example, Tchaikovsky's music does not need to quote Russian folk melodies to sound "Russian." Karłowicz successfully applied Western European forms and techniques to convey his Slavic sensibilities. The nationalist character of the concerto involves certain moods in harmonies, such as mode-mixture or open fifth sonority; particular rhythmic ideas, such as incorporation of a triplet into a declamation; and the emotional quality of the melodies.

### 4.3. Lack of popularity

There is no doubt that Karłowicz is a prominent figure in Polish music history since he was the first composer after Chopin who "led Polish music from insularity."<sup>314</sup> Due to tragic historical events in Poland since the end of the eighteenth century, Polish music did not have favorable conditions to develop to equal degree as did music in other European countries. Karłowicz's compositions followed contemporary European trends in style and techniques.

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<sup>313</sup> Łobaczewska and Strumiłło, *Od Oświecenia do Młodej Polski*, 574.

<sup>314</sup> Swolkień, "Tragiczne Paradoksy Karłowicza," 3.

While it was a prominent step forward for the delayed Polish music, it also was a reason why he gained the reputation of being an epigone: Karłowicz's predicament was that his works were too advanced a vanguard for Polish listeners, and at the same time they were too conventional for Western European ones.<sup>315</sup>

To promote his violin concerto Karłowicz needed more than a skillful violinist; he needed a symphony orchestra. The first permanent Polish Philharmonic orchestra was established in 1901. Unfortunately, for financial reasons, its artistic director chose to provide low-quality commercial entertainment and refused to perform works of emerging Polish composers. Due to a personal conflict, caused by Karłowicz's critical article on such lack of support, the composer had troubles having his works performed in Poland for a few years.<sup>316</sup> Before the composer's death there were merely two concerts in Warsaw (in December 1903 and in November 1904) and one concert in Lvov (in 1906) which were not enough to popularize the work. In addition, during the preparation for the Warsaw concert in 1904 Karłowicz encountered many obstacles. There were problems finding available players to assemble the complete orchestra and a deliberate lack of cooperation between the musicians and him as a conductor. The critics either ignored his concert completely or wrote ill-mannered reviews.<sup>317</sup> In addition, the Polish performances did not attract a large audience because Polish people could not pay attention to artistic events since they were undergoing severe political and economical hardships

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<sup>315</sup> Kominek, "Mieczysław Karłowicz," [CD liner notes], 2.

<sup>316</sup> Wightman, *Karłowicz*, 35-36.

<sup>317</sup> Mechanisz, *Mieczysław Karłowicz*, 42.

at that time.<sup>318</sup> The concerto's first two international performances took place in Germany (the premiere) and Austria, and although it succeeded with the audience and satisfied some of the critics, the music societies of these countries were obviously favoring the promotion of their own artists.<sup>319</sup>

Shortly after Karłowicz's premature death the concerto was performed more frequently, mostly with piano accompaniment and with performers selecting only one or two movements.<sup>320</sup> Stanisław Barcewicz continued to play the concerto in Poland, but there were neither younger nor internationally famous violinists willing to popularize the piece abroad. An accomplished Czech virtuoso, Jaroslav Kocian, played the concerto in Vienna, Prague, and Lvov (1911-1912). A young Polish virtuoso, Paweł Kochoński, performed it in London, Vienna, Leipzig, and Berlin (1913-1914).<sup>321</sup> Unfortunately, Kochoński soon focused on promoting another piece that was dedicated to him and written with his collaboration: the first concerto by Karol Szymanowski which was written in 1916.<sup>322</sup> Additionally, there are no available reviews from the Karłowicz concerto performances, and it is impossible to know if Kocian's and Kochoński's interpretations achieved success. In his article from 1949, Bronisław Romaniszyn reflects on the absence of Karłowicz's works on the Polish concert stage, and one may conclude that the concerto had not

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<sup>318</sup> Magdalena Dziadek, "Walka Bogów z Gigantami, czyli Legenda Młodej Polski" (The war of gods and giants: The legend of the musical Young Poland), *Ruch Muzyczny* (Music Trends) 41, no. 9 (1997): 11.

<sup>319</sup> Chmara-Żaczekiewicz, Spóz, and Michałowski, *Mieczysław Karłowicz*, 160-161.

<sup>320</sup> *Ibid.*

<sup>321</sup> *Ibid.*

<sup>322</sup> *Mała Encyklopedia Muzyki PWN* (The PWN concise music encyclopedia), 1<sup>st</sup> ed., s.v. "Kochoński," 514.



been performed since 1914.<sup>323</sup> After the publication of this article, the concerto was effectively popularized in Poland due to the numerous performances by Wanda Wiłkomirska in the 1950s.

A low-quality performance or misunderstood interpretation could harm the audience's opinion of a piece and discourage further interest in it, and there were many such imperfect presentations of Karłowicz's concerto. In a review from the Sixth Music Festival in Poznań in 1985, which was entirely devoted to Karłowicz's works, Szantruczek criticized Konstanty Andrzej Kulka for a "merely objective" and indifferent interpretation of this expressive work which gave a wrong impression of the piece.<sup>324</sup> Another artistic event devoted to the composer's works was the 1998 Polish Radio Music Festival in Warsaw. The review of the performance of the violin concerto criticizes violinist Łukasz Błaszczuk for an "uninteresting student-like interpretation, with no feeling of dramatic continuity" and for a bad-quality sound.<sup>325</sup> The concerto is already familiar and popular in Poland; therefore one wrong performance cannot destroy its strong position in the national violin repertory. However, the negative impact becomes important when one realizes that the festival was transmitted by the European Radio Union to twenty European countries, Canada, and Australia.<sup>326</sup>

The lack of internationally-issued recordings and publishing of Karłowicz's violin concerto, together with the reasons discussed above, resulted in an unfamiliarity with the work

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<sup>323</sup> Bronisław Romaniszyn, "Mieczysław Karłowicz: W 40-tą Rocznice Tragedii pod Kościelcem" (Mieczysław Karłowicz: For the 40<sup>th</sup> anniversary of the tragedy at Kościelec), *Ruch Muzyczny* (Music Trends) 81, no. 3, (February 1949): 7.

<sup>324</sup> Tadeusz Szantruczek, "Tryumf Karłowicza w Poznaniu" (Karłowicz's triumph in Poznań), *Ruch Muzyczny* (Music Trends) 29, no. 22, (October 1985): 11.

<sup>325</sup> Olgierd Pisarenko, "Karłowicz wśród Krewnych" (Karłowicz among peers), *Ruch Muzyczny* (Music Trends) 42, (June 1998): 18.

<sup>326</sup> Adam Mickiewicz Institute, "Polish Radio Music Festival," *culture.pl*, (accessed 21 February 2007) <[http://www.culture.pl/en/culture/artykuly/im\\_fm\\_polskiego\\_radia](http://www.culture.pl/en/culture/artykuly/im_fm_polskiego_radia)>.

outside of Poland. Martin Anderson, in his review of the recent recording by Tasmin Little, wrote about the concerto: “The only reason this ain’t a war-horse is that no violinists know it and, more important in practical terms, concert planners don’t either, so even if some intrepid fiddler tried to suggest it, the administrators [...] would poo-poo it for fear of audience low-show.”<sup>327</sup>

#### 4.4. Positive opinions, values, and development

A few years before composing the violin concerto Karłowicz already had a strong opinion on how an ideal violin piece should be written. He expressed it in a correspondence article in the Warsaw magazine *Echo Muzyczne* (The Music Echo) from 1896:

Violin compositions can be divided into two categories: pieces in the first category allow a performer to display his technique, they are saturated with difficulties, but empty in [musical] content; pieces in the second category put into prominence the content, while treating the violin without its natural and characteristic instrumental attributes. The first are written by violin virtuosi, not always gifted with the creativity and not familiar enough with musical knowledge; the second are [written] by talented composers, who want to write for a violin, but are not acquainted enough with the nature of the violin. There are few pieces, which would follow the middle course.<sup>328</sup>

Apparently this belief was still valid at the time he composed his violin concerto since this piece is a model of well-balanced virtuosic and musical qualities, as is discussed in the third chapter of this study.

Nowhere in the sources is there any mention of Karłowicz’s opinion on Polish violin concerti, but the quote above allows one to assume that he was not an admirer of the concerti by Lipiński or Wieniawski and probably placed them within the first category. Karłowicz was able

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<sup>327</sup> Wanda Wilk, “Recent CDs of Polish music,” *Polish Music Newsletter* 11, no. 4 (April 2005), (accessed 2 February 2007) <[http://www.usc.edu/dept/polish\\_music/news/apr05.html](http://www.usc.edu/dept/polish_music/news/apr05.html)>, 16.

<sup>328</sup> Kominek, “Mieczysław Karłowicz,” [CD liner notes], 6.

to take a step forward in the development of the Polish violin concerto since he was both a former violin virtuoso and a trained composer. This was a great advantage over his two predecessors, as Karłowicz was able to combine emotional and dramatic musical content with a violinistically skillful and flexible formal outline. Although his theoretical ideal about musical and technical balance in a piece is already present in the compositional style of Lipiński, it is executed with greater success by Karłowicz. Lipiński's striving for active and symphonically-treated orchestral accompaniment is well embodied in Karłowicz's work where often the solo and orchestral parts are scored as equal partners in dialogues. The use of a fanfare-type motive with dotted rhythm, and the predominance of double-stop texture links the piece with Lipiński's second Concerto *Militaire*, op. 21, but it would be difficult to say whether the reference was conscious or accidental. Also, the rhythmic head motive of the first movements' first themes in the third and the fourth concerti by Lipiński and the concerto by Karłowicz are almost identical.

Although Wieniawski's second concerto is closer to Karłowicz's ideal, since it has a prominent emotional content and a diminished virtuosic element, his first concerto reveals stronger similarities to Karłowicz's work. These similarities are mainly present in shared ideas in the formal experiments: the placement of the cadenza before the recapitulation or the return of one of the first movement's themes in the *Finale*. Additionally, it is a specifically Slavic atmosphere and a melancholic and nostalgic lyricism that makes Karłowicz a successor of Wieniawski. Neither of them used actual folk music quotations, but their works are undeniably recognizable as Slavic.

Occasionally Karłowicz's violin concerto receives its deserved interest and promotion abroad such as in Paul Banks' review of the Kulka recording from 1979. In the article published

in *Musical Times*, the author emphasizes the musical value of the piece and its “highly idiomatic violin texture,” and he calls Karłowicz “a master of an original melody within the traditional formal schema.”<sup>329</sup>

#### 4.5. Personal imprints

Since Karłowicz’s time, reviewers and scholars have emphasized the non-individual traits in his music and have striven to recognize further potential influences. Contrary to this tendency, Leszek Polony, a Polish musicologist, studied Karłowicz’s life and works searching for the composer’s original style features. The scholar claims that Karłowicz’s artistic personality, which formed during the Polish *fin-de-siècle*, and his fascinations are reflected in his compositions.<sup>330</sup> Although Karłowicz was shy in relationships with people and suffered from neurasthenia and depression, he found his happiness while communing with nature. Nature was for him “the ultimate spiritual and esthetic value, a source of the deepest emotional experiences, and of creative inspirations.”<sup>331</sup> This passion refers to his childhood memories of the melancholic landscape of Lithuania and especially to his passion of mountain climbing and skiing in the Polish Tatra Mountains. Even though he was closely bound to that region emotionally, scholarly studies reveal that Karłowicz never quoted or used the mountaineers’ folk music in any way in

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<sup>329</sup> Jerzy Gołos, “Brytyjska Krytyka Muzyczna o Nowowiejskim i Karłowiczu” (The British music critique on Nowowiejski and Karłowicz), *Ruch Muzyczny* (Music Trends) 34, no. 16 (1990): 7.

<sup>330</sup> Leszek Polony, *Osobowość i Dzieło* (Personality and composition), in *W Kręgu Muzycznej Wyobraźni: Eseje, Artykuły, Recenzje* (In the realm of the music imagination: essays, articles, and reviews) (Cracow: PWM, 1980), 123.

<sup>331</sup> *Ibid.*, 127.

his compositions.<sup>332</sup> The mountains, however, influenced him and his music at a symbolic and philosophical level since he compared his esthetic sensations from his mountain trips to a “metaphysical experience of eternity.”<sup>333</sup> This transcendental outlook reflects his personal pantheistic philosophy, which is revealed through the symbolic meaning of his typical dramatic and lyrical modes of expression. Even though this issue is usually discussed in connection with Karłowicz’s symphonic poems, it also refers to the concerto. The heroic and lofty character of the first theme in the *Allegro moderato* and the joyful mood of the *Finale*’s refrain may have been influenced by his mountain experiences since the concerto was written largely at the villa “Fortunka” in Zakopane, a Tatra mountain resort.<sup>334</sup> Karłowicz also enjoyed the calm solitude in the mountains which suited his reflective and introverted spirit well. The atmosphere of the theme from the *Romanza* reveals such traits.

Although there is no study pertaining to characteristic musical features regarding Karłowicz’s concerto, certain musical characters and symbols are typical of his symphonic poems according to an article by Ryszard Daniel Golianek. While the concerto is an earlier work than the tone poems, many of his stylistic qualities are already present. The main introductory motive in the first movement, the fanfare, is a typical Karłowicz musical idea in the style of “calls and signals” which characterizes terseness and has an informative and communicative function.<sup>335</sup> According to Golianek, these signals are forerunners that prepare the entrances of

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<sup>332</sup> Lidia Długołęcka and Maciej Pinkwart, *Muzyka i Tatry* (Music and Tatra Mountains) (Warsaw-Cracow: Wydawnictwo PTTK „Kraj,” 1992), 63.

<sup>333</sup> Polony, *Osobowość i Dzieło*, 127.

<sup>334</sup> Długołęcka and Pinkwart, *Muzyka i Tatry*, 66.

<sup>335</sup> Ryszard Daniel Golianek, “Charaktery i Symbole Muzyczne w Poematkach Symfonicznych Mieczysława Karłowicza” (Musical characters and symbols in the symphonic poems of Mieczysław Karłowicz), *Muzyka* (Music) 1, 1999: 73.

important sections.<sup>336</sup> Indeed, in the concerto the fanfare sets up the first theme, the development, the cadenza, and the end of the first movement. Another feature typical for Karłowicz is the sorrowful and melancholic character of the lyrical themes that is emphasized by the use of “sigh” motives, as in the second movement’s introductory material and the main theme. Usually when the composer employs a dance-like character it is treated *scherzando* which can have two approaches: purely joyful (such as the third movement’s refrain) or quasi-grotesque (such as the theme of the first episode in the third movement).<sup>337</sup> Karłowicz’s music is often described as having a solemn, dignified, and sublime character based on his chorale-style writing. This is present also in the third movement of the concerto in the second episode’s orchestral theme.<sup>338</sup>

In his article, Karłowicz wrote that one of the most important advantages of Urban’s teaching philosophy was his liberal approach to one’s development as well as encouragement for individual features.<sup>339</sup> Karłowicz, who obeyed his own personality, and for whom “a ‘personal tinge’ of musical statement was a strongly-emphasized esthetic postulate,” is continuously criticized for lack of individuality.<sup>340</sup> In fact, he was not an *avant-garde* representative; neither had he discovered a completely new musical style. However, it was a common practice in the history of music that even the most famous composers borrowed their ideas from other colleagues or, more frequently, from anonymous folk musicians, and it was not considered detrimental to the music. What is unfortunate in Karłowicz’s case is that he chose to imitate and

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<sup>336</sup> Ibid.

<sup>337</sup> Ibid., 71.

<sup>338</sup> Ibid., 63.

<sup>339</sup> Leszek Polony, *Poetyka Muzyczna Mieczysława Karłowicza: Program Literacki, Ekspresja i Symbol w Poemacie Symfonicznym* (The poetic music of Mieczysław Karłowicz: Literary program, expression, and symbol in his symphonic poems) (Cracow: PWM, 1986), 84.

<sup>340</sup> Ibid.

learn from the most prominent music masters, such as Tchaikovsky, Wagner, and Richard Strauss, while he did not live long enough to prove how his purely original style would evolve from these models. Also, if Karłowicz had based his works on the music of some unknown mountaineer artists, as did Karol Szymanowski, he probably would not have been criticized for quotations and stylistic imitation although the ideas would have been equally derivative.

## CHAPTER 5 CONCLUSION

This document presents the first detailed discussion of Karłowicz's concerto as a highly idiomatic violin work. The analysis of techniques reveals the pedagogical value of the piece, and the examination of the interpretative and sound production issues demonstrates the high level of artistic demands inherent in the work. The musical examples provide familiarization with the music since there are no current international editions and the musical score is difficult to obtain outside of Poland. It is also the first scholarly source in English that is specifically devoted to Karłowicz's violin concerto; existing English literature about the piece is limited to a brief excerpt from Wightman's book, CD liner notes, and reviews of the recordings.<sup>341</sup> Since the focus of this paper is limited to the concerto's performance aspects, there is a wide range of further issues to be investigated such as orchestration and the composer's harmonic language. The objective of this document is to familiarize international musicians with the work and encourage them to expand their standard repertory with this piece.

While still being little known internationally, Karłowicz's work is said to be the most beautiful Polish Romantic violin concerto.<sup>342</sup> As for its international significance, the concerto stands in the shadow of Szymanowski's first violin concerto. In fact, any comparison between both composers' works should be avoided since their styles are widely divergent. While

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<sup>341</sup> Wightman, *Karłowicz*, 36-39.

<sup>342</sup> According to Kaja Danczowska. "Danczowska Kaja," *Polskie Centrum Informacji Muzycznej* (Polish music information centre), (accessed 8 March 2007) <<http://www.polmic.pl/osopis.php?id=73>>.



Szymanowski's concerto started a new era of violin pieces, Karłowicz's work is rather a culmination of the concerto in the tradition of Lipiński's and Wieniawski's Romantic ideals. In his composition, Karłowicz fully exploited his knowledge of the instrument's capabilities, which he gained while preparing for a virtuoso career and during his professional compositional training. For the admirers of traditional Romantic music, the concerto offers a rewarding experience of an expressive melodic material, arranged in a balanced form.

The continuous comparisons to Tchaikovsky's violin concerto are actually rendering to Karłowicz's work a compliment since they reveal that it might be a similarly beautiful piece of musical art. As mentioned in the first chapter, there is evidence that composers often borrowed from other composers or anonymous folk artists to stimulate their creativity. For instance, in his Violin Concerto in F-sharp Minor, op. 14, no. 1, second movement, Lipiński borrowed material from Beethoven's violin concerto (see Example 1-1). In his other piece, the Violin Concerto in A Major, op. 32, no. 4, Lipiński borrowed from folk music (see Example 1-4). Wieniawski drew his inspirations for his First Violin Concerto in F-sharp Minor, op. 14, first movement, from Ernst's violin concerto (see Example 1-5), and for his Second Violin Concerto in D Minor, op. 22, second movement, he borrowed from Anton Rubinstein's Romance *The Night* from the piano cycle *The Petersburg Nights*, op. 44.<sup>343</sup> Borrowing melodies was popular as early as the Middle Ages, and was a successful practice in Joseph Haydn's time as he incorporated Bohemian folk tunes into his symphonies and quartets. Also, in terms of formal structure of the works, the composers often used already existing forms and compositional techniques without exploring new ones.

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<sup>343</sup> Grigoriev, *Henryk Wieniawski*, 145.

When freed from the unjust observation of perceiving Karłowicz's piece as a secondary work consisting of borrowed ideas, one hears a formally well-organized, richly orchestrated, idiomatically violinistic virtuoso piece with attractive melodies and harmonies, and one which offers a wide range of musical characters and moods. Therefore, the violin concerto by Karłowicz deserves to be internationally recognized and adopted as part of the standard violin repertory.

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